

CAUGHT IN THE ACT

The year in arts photography **P18**

BIGGER THAN BIGELOW

'Zero Dark Thirty' courts controversy **P21**

OSCAR PICKS

Cheryl Eddy names her faves **P17**

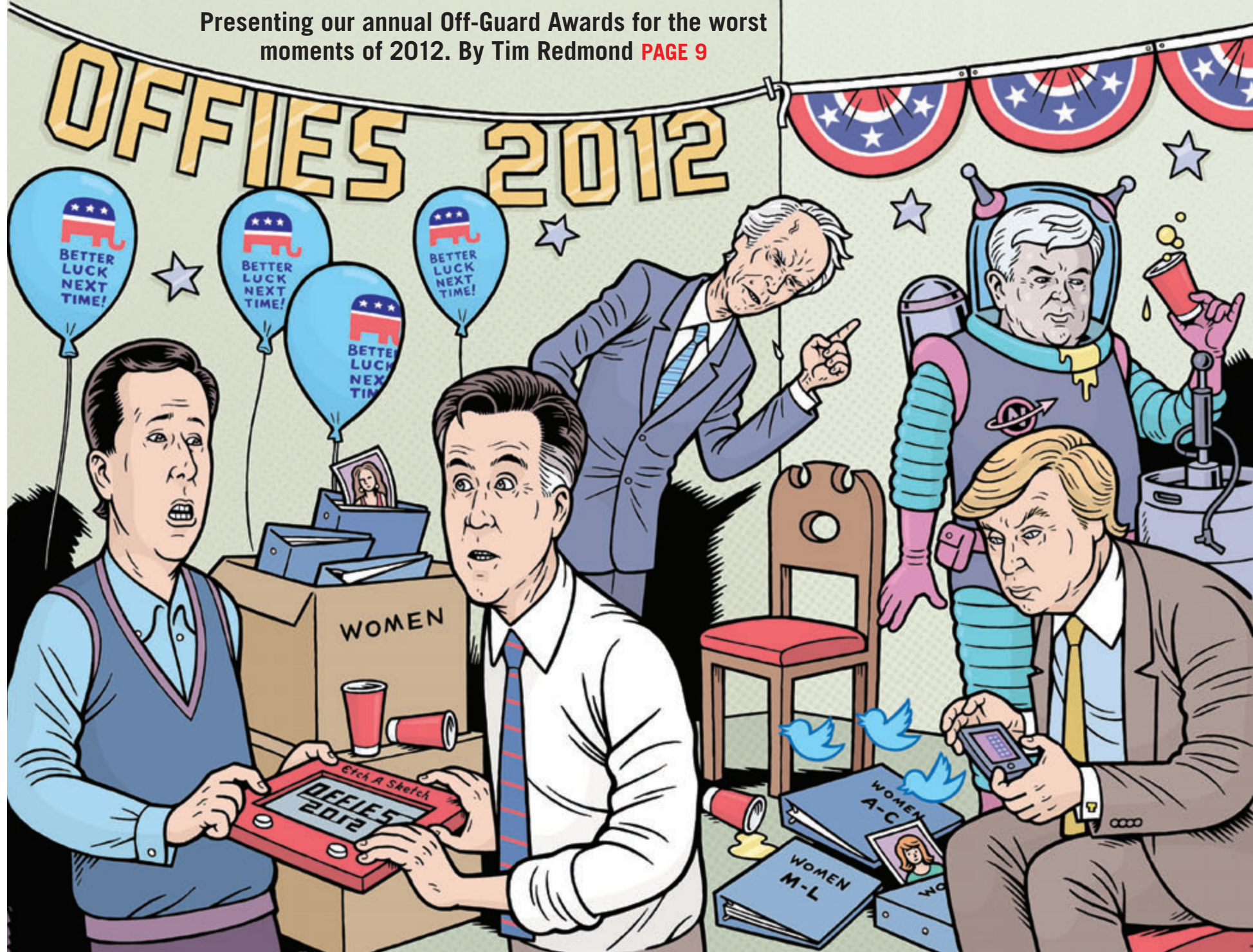
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GUARDIAN ILLUSTRATION
BY DANNY HELLMAN

WHITE MEN BEHAVING BADLY

Presenting our annual Off-Guard Awards for the worst moments of 2012. By Tim Redmond **PAGE 9**





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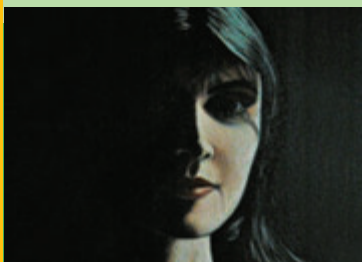
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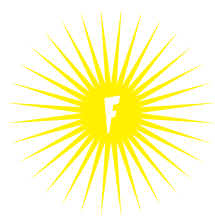
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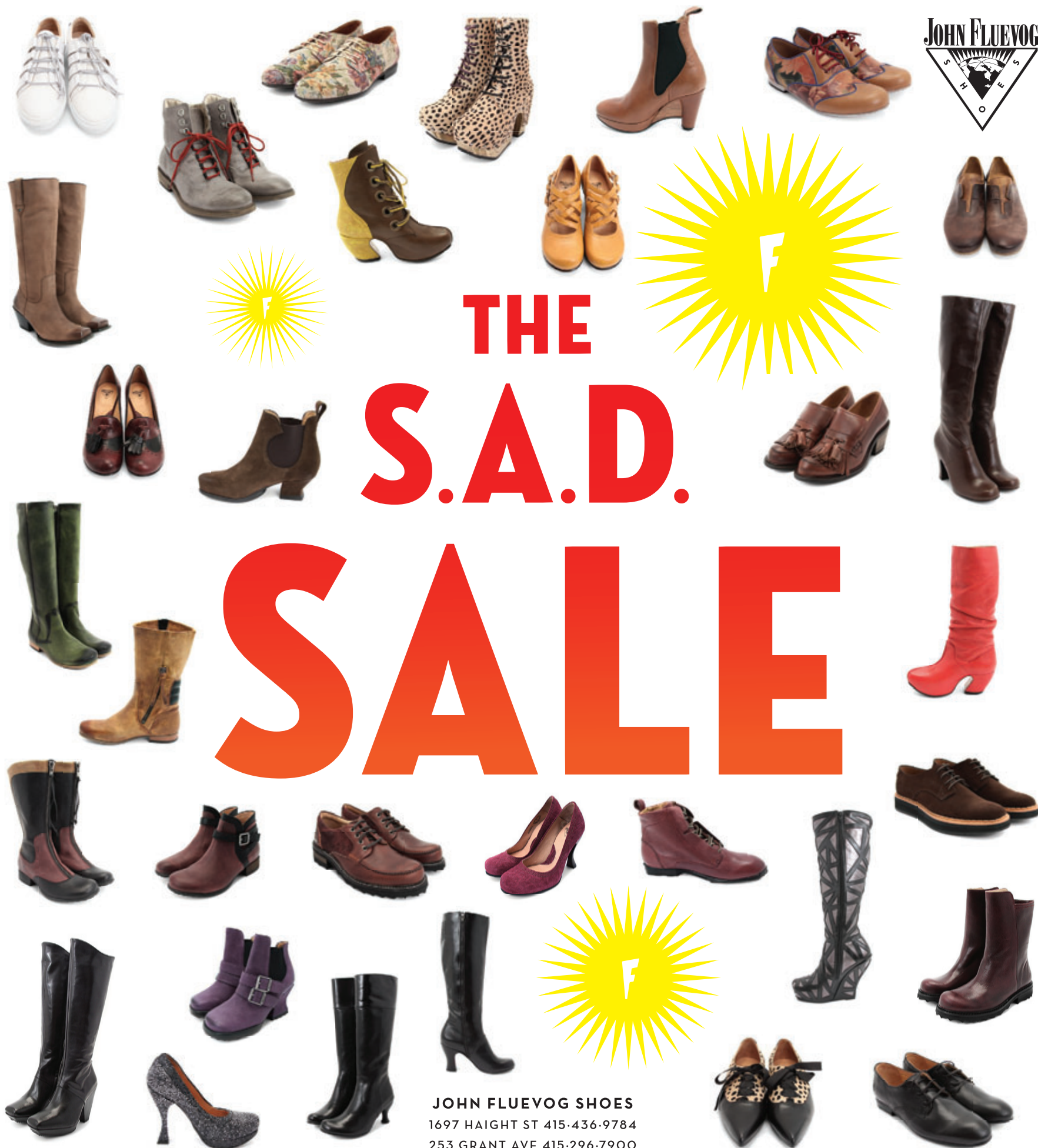


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GUARDIAN INTELLIGENCE

What you need to know

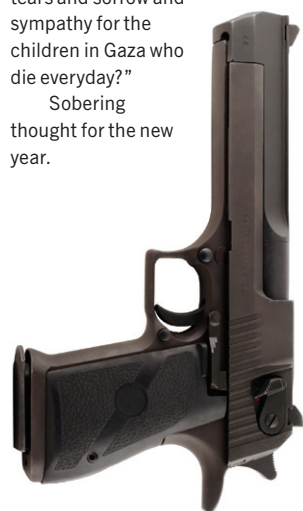
MOURNING ALL THE CHILDREN

The horrifying shootings in Newtown, Connecticut have gun advocates and the politicians who serve them up against the wall. But when the TV cameras move on, and Newtown drops out of the headlines, there will still be a grisly carnage in this country — and it will get far less press coverage.

Every year, many, many more children die of gunshot wounds than any single serial killer has ever murdered. In 2011, for example, 565 people younger than 18 were killed by guns, and 119 of them were under 12. Another 129 died in gun accidents, and 749 committed suicide with a gun. That's according to FBI and Centers for Disease Control statistics.

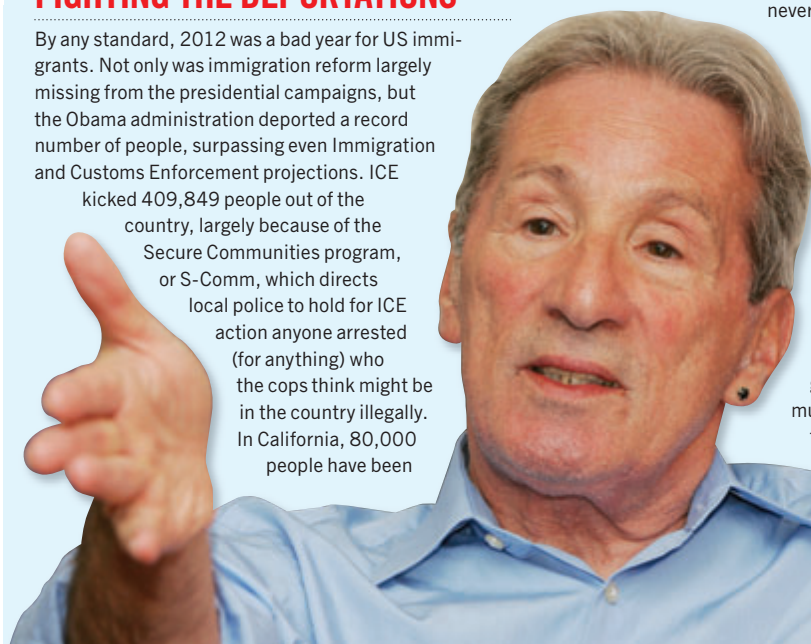
The US leads the developed world in gun-related deaths, but its role extends further. As Tiny, the poverty scholar and editor of POOR magazine, points out at sfbg.com/politics: “What about crying for babies killed by drive-by shooters, youth killed by police, and hundreds of teenage workers from China who react to mercury poison and throw themselves out the window while US tech companies make billions in profit? Why aren't thousands of people shedding tears and sorrow and sympathy for the children in Gaza who die everyday?”

Sobering thought for the new year.



FIGHTING THE DEPORTATIONS

By any standard, 2012 was a bad year for US immigrants. Not only was immigration reform largely missing from the presidential campaigns, but the Obama administration deported a record number of people, surpassing even Immigration and Customs Enforcement projections. ICE kicked 409,849 people out of the country, largely because of the Secure Communities program, or S-Comm, which directs local police to hold for ICE action anyone arrested (for anything) who the cops think might be in the country illegally. In California, 80,000 people have been



deported since the program started — and 70 percent of those were never convicted of a serious crime.

On Dec. 21, ICE issued new guidelines for the program, prioritizing people convicted of felonies or multiple misdemeanors — but that, advocates say, is just a sign that the program is a failure. “The program has actually jeopardized public safety by undermining community policing programs that rely on cooperation between local law enforcement and the communities they serve,” said Assemblymember Tom Ammiano, who just introduced a new version of his TRUST Act. The bill, AB 4, would prevent ICE holds on people who are arrested, but not convicted of a crime. “We have learned is that we cannot rely on ICE to run the program as they have promised,” Ammiano said. “We must implement the TRUST Act to reign in the abuses that have taken place.”

Gov. Jerry Brown vetoed an earlier version of the bill.

GUARDIAN PHOTO
BY MIKE KOZMIN/
SF NEWSPAPER CO.

TOM AMMIANO



BEYOND THE BLOCKBUSTERS

So you've seen *Django Unchained* (twice) and you really hate musicals. What to do to scratch your movie-going itch during January's dearth of new releases? The Castro Theatre (castrotheater.com) just released its January calendar, and there are some exciting dates in the making: 2008 Will Ferrell-John C. Reilly classic *Step Brothers* (part of a “Midnites for Maniacs” triple-feature Jan. 11); the always-juicy Noir City fest, which even has some 3D selections this year (starts Jan. 25; more info at noircity.com); and a Jan. 18 screening of the original *Django* (1966), which doesn't really resemble Quentin Tarantino's latest, though it does share the silent “D” — and catchy theme music.

MERRY CHRISTMAS FROM MICROSOFT

Christmas morning was a happy moment for a fifth grader we know, until she set up her brand new laptop with Windows 8 — and discovered that it won't let her use Skype to call her grandparents.

See, Windows 8 pretty much forces you to set up a Microsoft account, and you can't take full advantage of the operating system gimmicks unless you do. To create an account you have to give Microsoft your name, home address, email address — and age. And if you're honest and you give an age lower than 12, you're SOL.

That's because you can't use Skype with Windows 8 without going through your Microsoft account — and you can't have a Microsoft account that allows you to use Skype unless you're at least 12. (You can, of course, access all sorts of nasty stuff on the web; just not Skype. And there are, of course, parental controls that block, say, porn sites — but not that allow Skype.)

Oh, and since the Win8 setup wants you to use your Microsoft account — and thus your email — as your primary computer login, if that email should get hacked and your password changed, guess what? You're locked out of your computer.

A Microsoft spokesperson told us that it's all about children's safety: “As we continue to incorporate Skype into the Microsoft experience, we will continue to look at ways to improve Skype and allow children to use Skype with parental consent.”

Actually, this is a nasty corporate trick: Microsoft owns Skype and wants to get all of its customers to turn over as much personal data as possible. Sophisticated users can get around this, of course. But by linking that data mining to the setup of its new operating system, MSFT will catch the vast majority of us. At our own peril. Evil, Mr. Gates. Evil.



WALK. OR DON'T WALK. THE BUTTON DOESN'T CARE.

The New York Daily News had an interesting story in November about the city's pedestrian traffic buttons — you know, the little things you push when you want to walk across the street. Turns out most of them don't do anything at all. Which makes sense these days — urban traffic is carefully controlled with timed street signals, and the odds that New York is going to let the average ped mess it up by pushing a button are, as they say, slim and none. But it made us wonder: Can a pedestrian in San Francisco actually stop traffic by pushing a button on the sidewalk?

Well, in some cases (near Golden Gate Park, on Van Ness and Market) the answer is yes, Paul Rose, spokesperson for the Municipal Transportation Agency, told us. And many other signals have audible beeps to give the visually impaired information about when it's safe to cross. But the ones on Market downtown? Our personal experience suggests that you can push all day long, and the lights still follow their regular pattern.

ALERTS

SATURDAY/5

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7th Avenue and Lawton. 10Am. Sure, you can toss it in the green bin — but Garden for the Environment will also show you how to turn your leftovers, either from the garden or the kitchen, into fertile new soil for your garden. Rot on! (415) 731-5627 gardenfortheenvironment.org

TUESDAY/8

MEET THE NEW BOSS
City Hall Room 250, 2pm. It's time for all the drama to come to an end: At the first meeting of 2013, the Board of Supervisors will elect a new president, who will set the tone for how the next two years are going to look for progressives. It's always a day of political scrambling as four or maybe more candidates seek to get to the magical six votes that will allow them to appoint committee chairs and (to a certain extent) control the Legislative agenda.

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ON THE BLOGS

POLITICS

The race for Board of Supes president
keeps getting juicier

Downtown's towers and trains:
what's up with the Transbay Terminal?

How many cops does it take
to issue a fare evasion ticket?

The screams of dead children
— everywhere.

NOISE

A song-by-song breakdown of *Django*
by Emily Savage

Yet more best of 2013 lists
— you may be on one!

PIXEL VISION

Cheryl Eddy is never watching
a movie again. Kidding!
Check out her picks for the
post-Oscar qualifying season.
Trash time?

Appetite indulges her sweet side,
with a list of new candy
and chocolate delights.

SEX SF

All the sex events you may never need,
but want to need.

THIS MODERN WORLD

by TOM TOMORROW



THE NEXT BOARD PRESIDENT

EDITORIAL The president of the Board of Supervisors does more than bang the gavel at meetings, tell people to put their clothes back on, and run for higher office. It's a powerful position largely because the president makes appointments — to the Planning Commission, the Police Commission — and unilaterally decides who serves on which board committees.

Two years ago, Sup. David Chiu, who won the top post in 2009 with progressive support, wanted re-election, and the left wasn't siding with him anymore. So he cut a deal with the conservative members, appointing the right wing of the board to plum committee posts — and making life harder for progressives who wanted to pass legislation or prevent bad developments from happening.

He clearly likes the job and would love to hold it for a third term. But that won't be easy

— Sup. Scott Wiener, who is to the right of Chiu on many issues, is also interested, as is Sup. Jane Kim, who has always been close to Chiu, and Sup. David Campos, who is one of the leading progressives. None of the candidates can count to six right now, so somebody's going to have to back down or make a deal.

And before that happens, the candidates ought to tell us something about what they plan to do.

Chiu's 2011 committee appointments were a bit of a shocker, although, in retrospect, the horse trading shouldn't have surprised anyone. In fact, after he made his decisions, and put Carmen Chu, one of the most conservative supervisors, in charge of the Budget and Finance Committee and put the conservative Scott Wiener and the moderate Malia Cohen on Land Use and Economic Development, and put conservative Sean Elsbernd in charge of two committees, he told

us that he felt he had no choice. If the progressives had voted for him, he wouldn't have had to reward the conservatives.

This time around, with two new supervisors taking office (a more centrist Norman Yee replacing Elsbernd and a more moderate London Breed replacing Christina Olague) everything is up in the air. The progressives still have a solid three votes, and can sometimes count on Jane Kim and Chiu. That's not enough to elect a president, but it's coming pretty close.

Based on experience, skills, and temperament, our first choice for board president is Campos, who would be fair to everyone, approachable, and a voice for open government and community participation. But if Campos can't get six votes, he and his progressive colleagues should ask anyone who wants their support to be open about what he or she plans to do.

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MORE SCHOOL SECURITY? MAYBE NOT

BY SCOTT LAUGHLIN

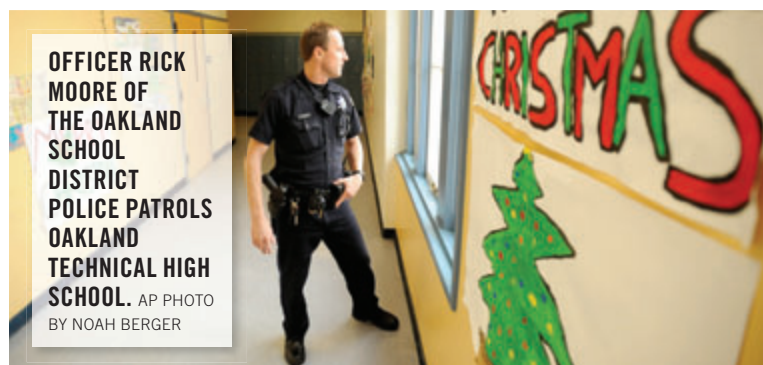
OPINION I pretty much live in schools. Almost every morning, I get my three-year-old ready for pre-school, my seven-year-old ready for first grade, and myself ready for high school, where I teach English. Almost everyday, I'm in at least three schools. But never before had I thought so thoroughly about school security until Monday, Dec. 17, when I drove my daughters, and then myself, to school for the first time after the shootings in Newtown.

My first stop is my daughter's public elementary school in San Francisco. Because I often have an 8am class and am pressed for time, I almost never walk her into school. I pull up along a curb, where fifth graders clad in fluorescent vests open the back door of my car to escort my daughter out. From there, she walks alone into a side door and then out onto an outdoor basketball court, where the whole school gathers every morning. Her teacher then takes my daughter to her classroom, which is, incidentally, closest to the front door to the school, which is always open during the day. A potential shooter would have no problem entering, and with enough ammunition and a deadly enough gun, he could kill at will.

I asked for the first time that day: would it be better to close off the campus?

The next stop is my three-year-old daughter's pre-school. There, I park my car, get her out, and walk to the front entrance, where an administrative assistant buzzes me in upon recognition. Because it's busy in the mornings, I often hold the door for other parents trying to get in. Of course, it would be very easy for a killer to force his way in behind one of us, or he could simply shoot the glass if he was determined enough.

CONTINUES ON PAGE 7 >>



OFFICER RICK MOORE OF THE OAKLAND SCHOOL DISTRICT POLICE PATROLS OAKLAND TECHNICAL HIGH SCHOOL. AP PHOTO BY NOAH BERGER

MORE SCHOOL SECURITY? MAYBE NOT CONT>>

Again, the questions arise: should the director have a gun in her office? Should we put up metal doors? Should the school hire a security guard monitoring cameras before letting parents and children into the school?

Finally, I arrive at my high school, which is a rather affluent independent school. I park on the street and walk right in. Often the receptionist doesn't even notice me. We have a completely open campus, with many doors into which someone could enter with no resistance whatsoever. We have security guards, but they are unarmed and more concerned with directing traffic around the school than with a potential intruder. All of our students have off-campus privileges. Should we keep students on campus? Should we bar all the doors? Place an armed security guard at every entry point into the school?

The answer I've come to is no.

The question of school security gets at the very nature of what schools are. Schools both are and are not of the world. On the one hand, schools are a place that prepares our youth for the world. They're also a place

where young people can learn to take risks, where they can make mistakes before they go out into the "real" world. On the other hand, however, schools reflect our neighborhoods, our counties, our cities, our states, our country, and our world.

If we bar our schools off from the outside world, the message that we're sending to our children is that the world is a place to be feared, a place where calculus won't do you any good — but where a gun will. To "secure" our schools is to admit our collective failure at making the outside world safe. It is to admit that one of the fundamental values of any society, and in particular our American society — trust — has been broken.

I would hope instead that we work now to change the world enough to communicate to our children that the world is, in fact, a place that is not just safe but that they are invited into, a place where they can thrive and find happiness rather than a place to fear and hide from. Our responsibility is not to gate schools off from the world but to take the need for gates down altogether. **SFBG**

Scott Laughlin teaches English at University High School.

THE NEXT BOARD PRESIDENT CONT>>

Who will be on the Budget Committee? Rules? Land Use?

Where will he or she look for candidates for commissions? We know it would look unsightly if, say, Chiu named in advance his preferences for key committees — and then those people voted for him. But the reality is, those discussions are hap-

pening anyway, those deals being cut — and it's happening behind closed doors, where the public (and the other supervisors) can't watch.

Let's bring all of the discussions into the sunshine, and have an open debate about the next board president. **SFBG**

DAVID CAMPOS IS OUR FIRST CHOICE FOR BOARD PRESIDENT.

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CITY COLLEGE'S NEW DIVIDE

Despite recent voter approval of Proposition A, the parcel tax expected to bring \$14 million annually to City College of San Francisco, faculty there are enduring pay cuts and layoffs, a reality that has rankled union leaders and others who have rallied to save the school.

In the face of the school's accreditation crisis, which if not addressed by March could lead to its closure, the college was a united front to keep the school open and pass Prop. A, which was approved by more than 70 percent of San Francisco voters.

But a combination of timing (the money won't roll in until later in 2013), the depth of the district's fiscal hole, and declining student enrollment have left CCSF with essentially status quo funding. District officials appear to be leaning toward using most of the available surplus to beef up scant reserve funds — one of the problems that triggered the accreditation crisis.

After the good news of Prop. A's passage, CCSF discovered it wasn't on track to meet its required enrollment

numbers — and the number of students enrolled dictates state funding.

"[The administration] was focused on these accreditation reports. It's a big job. It was very disruptive to change chancellors kind of midstream," said John Rizzo, the college's board president. "We had to switch administrations, and that's been very difficult."

Whatever the reason, City College has 3,000 fewer students enrolled than it expected to have for the spring, potentially putting it \$6.5 million in the hole this coming year. It has until the end of summer to boost those numbers. Now, despite all the cards coming up aces in the polls, the college still needs to save millions of dollars somewhere else in the budget.

It has started by slashing faculty and administration wages 8.8 percent and not renewing contracts for more than 30 part-time teachers, 18 part-time counselors, and 30 clerical staff. Notably, Chancellor Thelma Scott-Skillman — whose office negotiated the plan, which the board discussed on Dec. 13 — will also take a payout.

Alisa Messer, president of the faculty union at City College, told us she thinks cutting teachers, and therefore classes, flies in the face of what the voters bargained for

SH!T H@#PENED 12.26-1.1.2013

with Prop. A. "There's no discussion here about accountability to San Francisco voters," Messer told us. And with the loss of competitive wages, the faculty has already started to come apart at the seams.

"We have unfortunately heard from quite a few faculty that they will be looking for jobs out of state," Messer said.

Steve Ngo, a trustee on the college's board, said he thinks the Prop. A money should be used to shore up the school's reserve fund, as dictated by the accreditation team that threatens the school with closure. Unfortunately, this means losing teachers now rather than later.

"If you want to frame it in terms of labor, there's nothing worse to

do than spending money now [to retain teachers] and laying off teachers in the future," Ngo said.

Due to increased focus on diversity in hiring, CCSF's more diverse and younger teachers tend to be the newer ones, and part-time faculty, Ngo said. Those are the teachers most at risk — and the ones that students will end up losing.

Ngo said that the choice is basically between drastic change, or the closure of the school. "My hope is to provide the best wages and benefits in the long run, but we can't offer it if it's a facade. We can't maintain payrates as they are now because we have too many faculty...There's no agreement if there's no college."

City College's faculty's union, American Federation of Teachers 2121, filed an unfair labor practice charge Dec. 21 with the Public Employee Relations Board, a state entity that has the power to enforce labor law in California. The charge alleges that the college's paycuts are unlawful.

A recent email to union members outlines the AFT 2121's grievances with the college: "At Monday's bargaining session, the District finally outlined its claim that it will cut wages to recover last year's ongoing

state cuts of \$13 million—even though the parties bargained in good faith, reaching agreement on June 20, 2012 to address these losses."

College spokesperson Larry Kamer said he hadn't seen the charges yet, as the college is on vacation, but that "we respectfully disagree with AFT 2121's characterization of the situation."

"City College is facing an immediate budget shortfall due to a second straight year of missed enrollment targets," he said. "In the past, City College might have papered over such a budget gap with money it didn't have, but those days are over."

And there's the rub. In the midst of reforming the school to meet the requirements of the accreditation team by March or face closure, the college failed to keep its eye on their enrollment.

"The unions were trying to help, calling prospective students and trying a pitch," Rizzo said. "Hey enroll!" That kind of thing. They're helping. A lot of people are trying to chip in to help this."

But, he said, "Ultimately it's the people in the administration who are responsible for the enrollment."
(Joe Fitzgerald)

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Now that the nudity ban has been passed come join us for a clothing optional protest and e-book release party before our Federal Court Hearing. Nudity is still legal at least until February 1st.

TUESDAY, JANUARY 8TH @ 12 NOON

Protest against Nudity Ban: at SF City Hall steps (in case of rain go to Center for Sex and Culture)

TUESDAY, JANUARY 8TH @ 2 PM

"Free Your Body! Free Your Mind!" e-book release party: at the Center for Sex and Culture @ 1349 Mission St betw 9th & 10th

THURSDAY, JANUARY 17TH @ 1:30 PM

Federal Court Hearing: @ Federal Court House: 450 Golden Gate Ave, SF, court room #5, 17th Floor

E-book can be purchased at: <http://www.mynakedtruth.tv/page/4/>
(All proceeds go to nudist legal defense and body freedom events/actions)

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WHITE MEN BEHAVING (VERY) BADLY

BY TIM REDMOND
tim@sfbg.com

Could it be — the worst year ever?

I keep asking. And every time the Offies come around, I find myself boggled yet again. Our awards for the very worst — the dumbest, the most tasteless, the most truly offensive acts of the year past — keep sinking lower and lower.

But what can we do? There are still Republicans, and this year a lot of them ran for high office, and every single one made a fool of himself. There are still politicians who think you can run for San Francisco supervisor even if you live in Walnut Creek, and elected leaders who find the courage deep in themselves to prevent a bunch of old men from walking around with their sagging asses and limp dicks out.

There are still entertainers who punch psychics, and gun nuts who blame mass murder on TV sex, and ... well, a whole lot of people who have made this a banner year for the Offies.

SUPPORT OUR BRAVE, HEROIC TROOPS! (EXCEPT THE MEN WHO FUCK MEN)

The audience at a Republican presidential primary debate booed a gay soldier who called in from Iraq with a question about don't ask, don't tell.

FROM A GUY WHO HAD TO BUY OXYCONTIN AND VIAGRA ON THE STREET, THIS SORT OF THING IS AN OBVIOUS CONCERN

Rush Limbaugh attacked law student Sandra Fluke, calling her a "slut" and a "prostitute" because she testified that health-care plans should cover contraceptives. | AP PHOTO BY JULIE SMITH

THERE ARE MEN SO BRILLIANT THAT WE STAND IN AWE OF THEIR INTELLECT
Mitt Romney said he really liked



Presenting the 2012 Off-Guard awards for the worst of a dismal year

Michigan because the trees were all the right height.

GIVING NEW MEANING TO THE 1 PERCENT

Herman Cain proclaimed that for every woman who claimed he sexually harassed her, there were a thousand others who didn't. | AP PHOTO BY PAUL ABELL

IF WE WANTED A DRESS CODE ON AIRLINES, WE'D START WITH THOSE DREARY PILOT UNIFORMS

An American Airlines pilot kicked a woman off a flight for wearing a shirt that said "if I wanted the government in my womb I'd fuck a senator."

PROBLEM IS, BUSH MADE THAT ONE A CABINET-LEVEL POSITION

Rick Perry proclaimed in a debate that

he was going to do away with three agencies of the federal government, but after listing Commerce and Education, he couldn't remember what the third one was, identifying it only as "oops."

FOR SOMEONE WHOSE NAME MEANS ASS-CUM JUICE, THAT'S A REALLY PRETTY PICTURE

Rick Santorum said that he'd listened to John F. Kennedy's speech on the separation of church and state and it made him want to throw up.

LOOK! UP AT THE RAMPARTS! THE MAN WITH THE HAIR!

Donald Trump, mistakenly believing Romney won the popular vote but lost the election, called the election "a sham and travesty" and called for "revolution."

BUT HE COULD HELP THEM OUT WITH A FEW BINDERS FULL OF WOMEN

Romney insulted the British by saying the nation didn't appear ready

to host the Olympics.

FINE, JUST TAKE RICK PERRY WITH YOU

More than 50,000 people signed a White House petition asking for permission for Texas to secede.

GUNS DON'T KILL PEOPLE, ATHEISM AND OVERSTIMULATED GLANDS DO. HAPPY FRIDAY, SHOOTERS!

On the same day that a gunman opened fire at a showing of the Dark Knight movie in Colorado, the National Rifle Association's magazine sent out a tweet that read: "Good morning, shooters! Happy Friday."

A Congressman from Texas, Louie Gohmert, argued that the Dark Knight shootings happened because of "ongoing attacks on Judeo-Christian beliefs."

Mike Huckabee blamed the massacre in Newtown, CT on atheism.

"We ask why there is violence in our schools, but we have systematically removed God from our schools," Huckabee said on Fox News. "Should we be so surprised that schools would become a place of carnage?"

Timothy Bordnow at Tea Party Nation said the shooting was caused by too much sexual stimulation in the media. "There is a reason why young people commit these sorts of crimes, and sex plays no small part. Their passions are eternally inflamed, and they wander the Earth with no outlet for their over-stimulated glands."

Megan McArdle, the Daily Beast writer, urged the victims of mass shootings to gang-rush the shooter so he wouldn't kill as many people.

The head of the National Rifle Association said the only way to stop mass murders of school children is to post armed guards in every school. | AP PHOTO OF MIKE HUCKABEE BY J. SCOTT APPLEWHITE

WOW — THE DISTRICT 8 SUPERVISOR HAS BEEN OVERWHELMED

BY A COUPLE OF OLD MEN'S FLACCID DICKS

Sup. Scott Wiener won approval for a ban on public nudity in San Francisco. | GUARDIAN PHOTO BY MIKE KOOZMIN

WHEN YOU'RE A MAJOR LOSER, EVEN MONEY CAN'T BUY YOU LOVE

Michael Breyer, who has never been elected to anything, spent roughly \$1 million trying to win a state Assembly seat as the candidate of "traditional San Francisco values," and lost badly.

AND THESE PEOPLE ARE COOPERATING WITH HOMELAND SECURITY?

Confetti thrown in the Giants parade turned out to be lightly shredded internal

CONTINUES ON PAGE 10 >>

CONT>>

police documents that included home addresses and social security numbers of officers.

GUESS IT'S OKAY TO PERJURE YOURSELF IF YOU'RE THE MAYOR

Mayor Ed Lee testified under oath that he'd never discussed the Ross Mirkarimi case with members of the board of Supervisors, although friends of Sup. Christina Olague said she'd been open about her talks with the mayor on the topic.

NOW, WHICH ONES ARE THE IRON MONSTERS OF DEATH?

A San Francisco bicyclist who was allegedly trying to beat a speed record crashed into and killed a 71-year-old man in the Castro.

UNFORTUNATELY, THERE'S NO MALPRACTICE STATUTE GOVERNING THAT AUGUST PROFESSION

Political consultant Enrique Pearce oversaw perhaps the worst district election campaign in history, helping Olague become the first incumbent ever to lose in ranked-choice voting in SF.

SOMEHOW, REPRESENTING WALNUT CREEK AT CITY HALL DIDN'T SEEM LIKE SUCH A GOOD IDEA

Union official Leon Chow dropped his challenge to Sup. John Avalos when the SF Appeal revealed that he didn't live in District 11, or even in San Francisco.

WHEN MEN ARE JUST TOTAL DICKS: THE GOP REDEFINES RAPE

1. **Divine providence rape** (Rick Santorum): "The right approach is to accept this horribly created .. gift of life, accept what God is giving to you."
2. **Honest Rape** (Ron Paul): "If it was an honest rape, that individual should go immediately to the emergency room."
3. **Forcible Rape** (Paul Ryan): Federal law should prevent abortion except in the case of "forcible rape."
4. **Emergency Rape** (Linda

McMahon): "It was really an issue about a Catholic Church being forced to issue those pills if a person came in with an emergency rape."

5. Legitimate Rape

(Todd Akin): "If it was a legitimate rape, the female body has ways to try to shut that whole thing down." | AP PHOTO OF TODD AKIN BY SID HASTINGS

CALL IT BIEBER RAGE; IT'S DANGEROUS SHIT

After a Justin Bieber concert, Lindsay Lohan punched a psychic in the face at a New York nightclub, then threw her personal assistant out of the car. | GETTY IMAGES PHOTO BY ANDREW H. WALKER

YEP, AND IT DOESN'T LOOK ANY BETTER THE SECOND TIME

Romney's campaign manager said that his candidate would change his right-wing positions for the fall campaign: "It's almost like an Etch-A-Sketch. You can kind of shake it up and we start all over again."

AND IF HE GOES WITH THEM, IT WILL ALL BE WORTH WHILE

Newt Gingrich proposed sending 13,000 Americans to the Moon and creating a new state there.

AND WE ALL WONDER WHY THE MEDIA IS DOING SO SMASHINGLY WELL THESE DAYS

After Gabby Douglas became the first black woman to win the Olympic gold medal in all-around gymnastics, the news media reported on problems with her hair.

AND YOUR VIEW OF THE WORLD IS OVER, OVER, OVER

Justice Antonin Scalia, in defend-



PHOTO BY M. SPENCER GREEN

MAKES YOU WONDER ABOUT THE POOR SOUL WHO CAME IN AT 99

Kim Kardashian fell 90 places, to 98, on AskMen Magazine's list of the worlds 100 most desirable women. | GETTY IMAGES PHOTO BY STUART WILSON

SADLY, "GOTTA CATCH 'EM ALL" DOESN'T MAKE SUCH A GREAT CAMPAIGN SLOGAN

Herman Cain said his life's philosophy came from a Pokemon song.

WE'RE GLAD THAT HIS FAITH HAS GIVEN HIM SUCH AN UPLIFTING ATTITUDE

Romney said he's "not concerned about the very poor."

HE WAS PROBABLY SHITFACED, TOO, BUT SINCE HE DOESN'T DRINK HE CAN'T REMEMBER THAT EITHER

Romney said he didn't remember beating up a gay student at his prep school and cutting off his long hair.

IT'S A GOOD THING MONDAY NIGHT FOOTBALL ISN'T LOOKING

FOR ANOTHER JOHN MADDEN

A full 78 percent of Americans thought Ryan Seacrest was doing a good job broadcasting from the Olympics, although most of



them couldn't figure out what he was actually doing. | GETTY IMAGES PHOTO BY FREDERICK M. BROWN

HE ALSO TOLD US THAT TAX CUTS AND DEREGULATION WOULD IMPROVE THE ECONOMY, SO HE'S GOT A WINNING RECORD HERE

Karl Rove on election night kept insisting the Romney still had a chance to win.

TALK ABOUT A BLOWN COVER

David Petraus resigned as CIA director after an affair with a woman who was threatening another woman who might have had a thing for him.

TOO BAD — HE MIGHT HAVE HAD TO SEEK ASYLUM IN THE NEW REPUBLIC OF TEXAS

A petition to allow every American to punch Grover Norquist in the dick was removed from the White House website. | AP PHOTO BY J. SCOTT APPLEWHITE

WE'RE WITH THE GOVERNMENT OF BELIZE; THIS MAN IS "BONKERS"

One-time software mogul John McAfee fled Belize claiming the cops would persecute him after he was sought for questioning in the shooting death of his neighbor — using a body double, faking a heart attack, pretending he was crazy, and winding up in Miami. | AP PHOTO BY ALAN DIAZ



IT SUCKS TO BE STINKING RICH AND OWN FOUR HOUSES AND HAVE TO LIVE WITH REJECTION

Ann Romney was deeply depressed that her husband didn't win the election, telling friends she thought it was their fate to move into the



White House. | AP PHOTO BY MARK DUNCAN

AND WHEN ASKED IF SOMEONE THAT MORONIC COULD ACTUALLY RUN FOR PRESIDENT, HE SAID "I'M A REPUBLICAN, MAN"

Marco Rubio, when asked about the age of the Earth, said "I'm not a scientist, man."

EASY — THE ONES WHO ARE GETTING PAID ARE THE ONES PRETENDING TO BE INTERESTED IN NASTY OLD FRENCHMEN

After Dominique Strauss-Kahn was held overnight in Lille to be questioned about possible connections between a prostitution ring and orgies he attended in Paris and Washington, his lawyer said: "I challenge you to distinguish a naked prostitute from any other woman."

DUDE — THAT'S THE TERRITORY OF SERIOUS LOSERS

Vice-presidential candidate Paul Ryan lied about his time in the marathon. | AP PHOTO BY MARY ALTAFFER



GO AHEAD, CLINT — MAKE OUR DAY

Surprise guest speaker Clint Eastwood addressed GOP convention delegates for 12 minutes, during which he carried on an imagined dialogue with an empty chair he identified as President Obama.

AND YES, HE DID GET A FAIR AMOUNT OF THE STUPIDITY VOTE

Santorum told a gathering of conservatives in Washington, "We will never have the elite, smart people on our side." **SFBG**

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ZENON, BILL FRISELL, JOHN SANTOS,
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AVISHAI COHEN, ROBIN EUBANKS,
STEFON HARRIS, EDWARD SIMON,
MATT PENMAN, DAVID SANCHEZ, JEFF
BALLARD, ERIC HARLAND

WEEK 1: LEGACY

Many of the stars from Opening Night (above)
with a special "Spotlight" for each night.

THU
1/24
7:30

SPOTLIGHT: MCCOY TYNER
Presented in collaboration
with NAACP.

FRI
1/25
7:30

**SFJAZZ RESIDENT ARTISTIC
DIRECTORS—CARTER, FRISELL,
MORAN, SANTOS, ZENÓN**

SAT
1/26
7:30

**SPOTLIGHT:
SFJAZZ COLLECTIVE**

SUN
1/27
7:30

**SPOTLIGHT:
BOBBY HUTCHERSON
BIRTHDAY**

WEEK 2: JAZZ IN THE CITY

The best of the Bay Area's jazz greats

THU
1/31
7:30

**REALISTIC ORCHESTRA,
MONTCLAIR WOMEN'S
BIG BAND**

FRI
2/1
7:30

SOLD OUT

**PAULA WEST, DAN HICKS,
KIM NALLEY, JAMIE DAVIS,
MARCUS SHELBY QUARTET**

SAT
2/2
7:30

**REBECA MAULEÓN &
AFRO KUBAN FUSION;
V-NOTE ENSEMBLE**

SUN
2/3
7:30

**LAVAY SMITH & HER RED HOT
SKILLET LICKERS;
HOT CLUB OF SF**

DAVE HOLLAND RESIDENCY

THU
2/7
7:30

DAVE HOLLAND, SOLO

FRI
2/8
7:30

**KENNY BARRON AND
DAVE HOLLAND, DUO**

SAT
2/9
7:30

**QUINTET W/ HOLLAND, MARK
TURNER, ROBIN EUBANKS,
STEVE NELSON, NATE SMITH**

SUN
2/10
7:30

**DAVE HOLLAND PRISM—KEVIN
EUBANKS, CRAIG TABORN,
ERIC HARLAND**

BUENA VISTA SOCIAL CLUB REVISITED

THU-SUN
2/21-24
7:30

**JUAN DE MARCOS & THE
AFRO-CUBAN ALL STARS**

VOICE

THU, FRI
2/28-3/1
7:30

ANA MOURA

SAT
3/2
7:30

MEKLIT HADERO

SUN
3/3
7:30

PATRICIA BARBER

ZAKIR HUSSAIN RESIDENCY

THU
3/7
7:30

**ZAKIR HUSSAIN, STEVE SMITH,
GIOVANNI HIDALGO, ERIC
HARLAND**

FRI
3/8
7:30

SOLD OUT

**ZAKIR HUSSAIN, RAKESH
CHAURASIA, NILADRI KUMAR,
GANESH**

SAT
3/9
7:30

SOLD OUT

**ZAKIR HUSSAIN, BÉLA FLECK,
EDGAR MEYER**

SUN
3/10
7:30

**JOSHUA REDMAN AND
ZAKIR HUSSAIN DUO**

PLUS:

MARIZA 3/14-18

JOHN SANTOS RESIDENCY

PÁVEL URKIZA 3/21

PAPO VAZQUEZ 3/22

FILOSOFÍA CARIBEÑA II 3/23

OMAR SOSA, KENNY ENDO, ABHIJIT
BANERJEE & SANTOS 3/24

SFJAZZ COLLECTIVE 3/28-31

HIROMI 4/4-7

WIEMER GERMANY

UTE LEMPER 4/11

MAX RAABE 4/12-13

FRITZ LANG'S *METROPOLIS* W/
CLUBFOOT ORCHESTRA 4/14

BILL FRISELL RESIDENCY 4/18-21

BRAD MEHLDAU RESIDENCY
4/25-28

JASON MORAN RESIDENCY 5/2-5

REGINA CARTER RESIDENCY
5/10-12

BÉLA FLECK, SOLO 5/16-19

TONY BENNETT 5/23

DIANNE REEVES 5/24-26

MIGUEL ZENÓN RESIDENCY
5/30-6/2

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BY MARKE B.
marke@sfbg.com

POODLES ON PARADE Marriage, the military, nudity bans, Bravo TV: queople, why must we torture ourselves! It's true that we are everywhere, lurking even in the aeries of stupid-headedness. But queen, please, put down that can of mentally challenged and back slowly away in your new cha-cha heels. Here I am once again to call my people out for their foibles of faggotry with the annual Lamebow Awards. Even in a banner year for LGBT wins, we still clutched a Gucci full of dumb.

THE CLICHES WRITE THEMSELVES

My Dearest **Scott Wiener**, I write this not as someone who disagrees profoundly with your "moderate" politics or your collection of Banana Republic v-neck sweaters. I write this because, this year, a supervisor named Wiener, representing the Castro, got so obsessed with a few nude guys that he rammed through a nudity ban (oh, and a bunch of other awful stuff, too) that made national news. I have to talk to my relatives back East about all this. My great-aunt-in-law almost choked to death on her turkey from laughter. Please stop.

NOT HELPING

Mountain-out-of-molehill blogger **Michael Petrelis** in turn became obsessed with Wiener's penis, attempting to snap a pic of the Supes' member at a City Hall urinal.

LAMEBOWS 2012

The gay gaffes and honey boo-boos of a very queer year

Not making this up. Nor this: it took too long for Petrelis' camera to warm up, so he only managed a shot of Wiener attempting to brush his teeth, post-pee.

SERIOUSLY NOT HELPING THOUGH

In August, 28-year-old **Floyd Corkins II**, a former LGBT center volunteer, attempted to storm the Washington, DC headquarters of the Family Research Council (recently and correctly categorized as a hate group by the Southern Poverty Law Center), shooting a security guard.

YOU JUST HELPED, ACTUALLY

We never knew we should be boycotting Sodastream products because they are manufactured in illegal Israeli settlements on Palestinian land. But thanks to a widely viewed YouTube video — in which it appears a

peaceful Code Pink protest inside Sodastream-selling **Cliff's Variety** in the Castro is violently broken up by hysterically screaming Cliff's employees — we know! Troll is successful.

THE FACT IS, YOU'RE LATE

"The fact is, I'm gay," **Anderson Cooper** wrote to blogger Andrew Sullivan by way of coming out. Anderson Cooper is the Clay Aiken of our generation.

THE FACT IS YOU'RE VEEERY LATE

As her 50th birthday approached, **Kristy McNichol** came out. "She hopes that coming out can help kids who need support," said her publicist. There are no kids who know who Kristy McNichol is.

AND YOU'RE JUST TRAPPED IN A CLOSET FULL OF SPRAY-ON HAIR



FOREVER NOW

Many, many of **John Travolta's** "masseurs" "opened up." His response? A horrifying Christmas album reunion with Olivia Newton John full of the most awkward sexual metaphors ever. Greased lightning!

FREEDOM TO FLY, TO FAIL

Director **Lena Wachowski** came out beautifully, vocally, and powerfully as a transgender person with deep thoughts about the nature of sexual identity. Too bad *Cloud Atlas* had me rolling my eyes to the high heavens.

HIDE YOUR BUNS, HIDE YOUR WINGS

Reviving his meme career somewhat, Antoine Dodson said she was gonna eat Chik-fil-A anyway. Well-played.

I'M SORRY

Castigating **Log Cabin Republicans** is easier than finding Anderson Cooper on Grindr, but watching them bend over backwards to justify supporting the Tea Party party when even our president had "evolved" on gay marriage was a real hoot. Especially because they had to say "fiscal" so many times.

ALL OF US

While we were all arguing over gay shit (as usual), a young musical genius named **Frank Ocean** quietly erased the goalposts and went public with his generation's sublime, amorphous "meh" about sexual labels. Let's catch up. **SFBG**

Make a new year's resolution that will last a lifetime.

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GODFATHER PART II

BY VIRGINIA MILLER
virginia@bayguardian.com

APPETITE Tony's Pizza Napoletana reigns for my favorite all-around pizza experience, because of its range of impeccable pies, from New York to Neapolitan. I'm no stranger to these categories, especially after years of living in what's become a damn great pizza town. As an 11-time world pizza champion, Tony Gemignani has done the impossible: win 2007's World Champion Pizza Maker prize at Italy's World Pizza Cup, the only American and non-Neapolitan to do so. What makes Tony's special is painstaking detail to which each style is prepared, right down to flour and ovens used, whether authentic versions of Detroit pizza cooked in a 550 degree gas oven, or a Jersey tomato pie that could make one weep with its garlic and tomato purity.

Enter Capo's ("boss" in Italian), Gemignani's new Chicago pizza endeavor. Consulting four scions of Chicago's legendary pizza families (Marc Malnati of Lou Malnati's, Leo Spitziri of Giordano's, Jeff Stolfe from Connie's, Tony Troiano of JB Alberto's), he chose three ovens — one wood-fired and two brick, heated to different degrees depending on recipe — and is the only West Coast restaurant using Ceresota flour from one of Illinois' oldest mills, a staple of Chicago's most revered pizzerias.

Capo's Prohibition-era setting (pressed tin ceiling included) is entirely my scene. From the doorman to a stylish host, it evokes a decades-old North Beach haunt, not a newcomer. Red leather booths named after Chicago mobsters, a functioning 1930s telephone booth, a restored, 1960s panoramic painting (found in the floor boards) of Adolf Restaurant once housed in the space... Capo's is an ode to Chicago

and San Francisco's rich Italian-American immigrant history.

Sweet-spicy house Calabrese sausage (\$18) in roasted peppers, caramelized onions, and light tomato cream sauce is dreamy. An antipasti platter (\$12) feels sparse compared to antipasti "salads" of my New Jersey youth, dense with meat and cheese, but meats here are hand-sliced daily on an antique slicer in Capo's front window. I rarely seeing Chicago specialties mostaccioli or conchiglie (\$12 in pesto or tomato sauce, \$13.50 in meat sauce) on West Coast menus; Tony's mostaccioli is a beaut. Appropriately cheesy, baked in a wood-fired oven, red meat sauce seals the deal. Capo's signature dish, quattro forni (\$13), is limited to 20 a day due to the preparation required and well worth ordering. Like a glorified garlic bread, or as a waitress described it, doughnut, puffed bread is cooked four times in different ovens, doused in tomato sauce, mozzarella, garlic. If you have room and a warm whiskey crisp is available for dessert, get it.

Then there's the pizza. While I've savored excellent thin crust in Chicago, even after multiple tries at original locations of legendary chains or solo favorites, I've yet to find deep dish remotely comparable to Capo's or Bay Area deep dish havens, Zachary's and Little Star. I won't give up the hunt, but thus far for me eating deep dish here is better than going to Chicago (though I'd happily eat my way through Chicago any day).

Appropriate for a Chicago-influenced spot, there are four types of pies: deep dish, cast iron pan, stuffed, and cracker-thin (\$17-35). You can't go wrong. Meat blissfully dominates most pies (unless you build your own), whether folds of Italian beef, thinly shaved in authentic Chi-town fashion, or house Calabrese, fennel, or Italian sausages, shown off in the

likes of the Sam Giancana or Old Chicago pies. Italian Stallion pizza, which I prefer in cracker-thin form, showcases Italian beef, heightened by a drizzle of horseradish cream and insanely good sweet-hot peppers you'll find on a number of Capo's pies. Flour-based crust gets texture and complexity from a dusting of cornmeal, while Tony reveals a key to its perfection: European butter and a bit of lard. Fresh cheese oozes, unlike chewy wads of low-quality mozzarella I'm faced with in some of Chicago's venerable deep dish houses.

Elmer Mejicanos heads up a whiskey-centric bar program, housing over 100 American-dominant whiskeys, while Tony mentions finding a few antique whiskey bottles dating back to the 1920s in the basement (when are we pouring?) Building your own Old Fashioned is a key menu focus, alongside a short-but-sweet cocktail list (\$12). After trying every one on the menu, I've re-ordered only The Silencer. Carpano Antica takes the form of ice cubes melting in Campari, Seltzer Sister Soda and crystals of brandy — an ideally bitter, bright aperitif. A glass of Chianti or Montepulciano is well-suited to all that red sauce: Tony's longtime business partner Marni McKirahan runs the wine program, also highlighting rare Midwest wineries.

If I seem to be gushing, perhaps I am. Visiting three times in the first month alone, I've sampled almost every listed pizza and cocktail. Some new openings are exciting, fresh, visionary. A spare few respect the past, even perfect it. **SFBG**

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WAIT!

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Anna Yamo has been trying to catch me for it seems like a year now. When she calls it says Restricted Number and that's how I know it is her, but I am always in New Orleans or Seattle or the bathroom.

"Restricted Number," it said.

I was sitting on my couch. San Francisco!

"Hello?" I said. This time.

"Danielle!" she said, with her characteristically loaded laugh, which tells me I'm a hard person to catch hold of. And in her characteristic accent, which is, of course, Thai: "When we have lunch?"

"Sunday?"

"Where you want to eat?" she said, then (also characteristically) she told me where: at this crepe place on Valencia, across from City College. News to me.

"It's a date," I said, thinking that — who knows — maybe there'd be a check for \$3,300 in my mailbox, and I'd be going back to work. Stranger things have happened, although admittedly they usually involve badgers.

Anna and I hadn't seen each other in over a year and there were so many things I wanted to talk to her about: her son's restaurant and did she think we could shoot a short movie there ... would she teach me how to make duck noodle soup ... and why doesn't she move to Youngstown, Ohio, the town of my birth and the last US city of any size to not have a Thai restaurant in it.

Let the record also show: I love crepes, and these ones were very very very

CHEAP SPORTS

BY HEDGEHOG

The rain. That's all I have to say about sports this week. Jesus H. Christ is in a mother fucking raft, as my mother always proclaimed He would be. And even He is standing in line for Tartine. Or floating. I know what you're thinking: He doesn't need the raft, for He can walk on water, but even our Lord and savior likes a good sit-down now and again (see the Book of Mark, 16:19. Also, the Book of Eames, 12:34).

Neverminding the weather, I'm

sick of the line at Tartine. I never go in because I refuse to stand in it. I stood in it once. (Once!)

And not for the stupid god-damn morning rolls (which have too much orange zest in them), but for a sandwich. This was back when I ate things like sandwiches, so you know; it was awhile ago.

Anyway, Chicken Farmer had introduced me to the Tartine pas-trami sandwich without making me stand in that god-awful line and I wanted to repay the favor by going and getting them the next time. So I "queued up" (as they would say on Downton Abbey) and 30 minutes later, it was finally my turn to exchange money for goods. But the peopleperson behind the counter cut me off, mid-order, to inform me that they don't take sandwich orders until 11:30.

It was 11:17.

It was a *Five Easy Pieces* moment if ever I've had one, and I'm all for making a scene, but the 30 minutes of anticipation and herd-member-like treatment backfired and the rage shut down my brain. We got takeout from Pakwan instead.

So when I say "I'm sick of the line at Tartine" (like I just did, up there somewhere), what I mean is, "I'm sick of looking at the line at Tartine."

We have big windows. And a lovely window seat. Overlooking the line at Tartine.

On Christmas day, after we blew the candles out on the pot roast and dished up the traditional Brussels sprouts, our rag-tag group of holiday orphans were entertained for hours by the comings and nose-pressings and then forlorn goings of a steady stream of Tartinian acolytes. Behold: even Thine Holier Than Thou Bakery is closed on this day.

But the day after, it was busyness, as usual. Can you see us in the windows, looking down judgmentally at you from our ellipticating albatross?

Well, enough about what's-their-faces. We got a Christmas tree! And it nearly caused us to divorce before we could even marry. But that's neither eats nor sports, so...

R.A. Dickey is now a Toronto Blue Jay.

CHEAP EATS CONTINUED

Wait a minute! I like Tartine, and — being a people peopleperson, love looking at the line. Though I agree their morning buns are overrated. **SFBG**

DOWNTON ABBEY

www.pbs.org

WEDNESDAY 1/2

EXPLORATORIUM'S
FINAL DAY AT THE
PALACE OF FINE ARTS

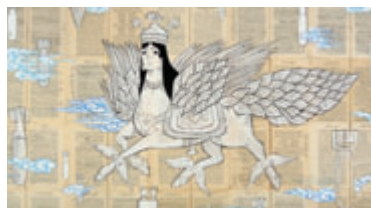
After today, San Francisco's exemplary "science, art, and human perception" museum will go dark — that is, until it shapeshifts into "Exploratorium On the Move" pop-ups around the city, and eventually winds up in a new home at Pier 15 on the Embarcadero (April 17). Before all that happens, take one last spin around the iconic Exploratorium at the Palace of Fine Arts, and do it all for free. Interact with those child-and-adult-friendly exhibits, touch the displays, play music, learn about animals, freak out your perceptions, drink from a water fountain toilet. Then traipse around the grounds and soak up the architecture — and chattering ducks in the pond — one last time. To find the pop-ups, follow the museum on Twitter: twitter.com/theexplainers. It'll be tweeting its location multiple times a week. (Emily Savage)

10am-5pm, free
3601 Lyon, SF
(415) 563-7337
www.exploratorium.edu

FRIDAY 1/4

"SPEAK YOUR PEACE"

SOMArts has curated an exhibit of local artists that focuses on



one thing we can never seem to stop talking about: peace. The show focuses specifically on the iconographies of peace and intercultural communication. Artists from a smattering of cultures will cover issues equally as diverse as identity, the prison-industrial complex in the United States, and Salvadorian military history, to name a few. The exhibit should be a multidimensional one, beginning with billboards advertising peace outside the building, and continuing in the gallery with minimalist drawings by Palestinian artist John Halaka, a graffiti-style installation by Persian artist CK1, and

EXPLORATORIUM'S FINAL DAY AT
THE PALACE OF FINE ARTS
SEE WEDNESDAY/2



much more. To add to a show that already brings content off the walls and into creative forms of installation, the opening night will feature Nathera Mawla's poetry on sexuality and identity, as well as non-violence themed

music by Brotha Chaz Walker and the Peaceful Vibes. (Molly Champlin)
6pm, free
SOMArts Cultural Center
934 Brannan, SF
(415) 863-1414
www.somarts.org



THE MEAT SLUTS



SEE SATURDAY/5

FRIDAY 1/4

KREAYSHAWN AND
CHIPPY NONSTOP

No question, pint-sized pop rapper Kreayshawn had a rough year. But this free-with-RSVP, trill team-hyped night might be the right way to start fresh after that whole *Somethin' Bout Kreay* debacle, and remind the Bay of her youthful indiscretions and early "Gucci Gucci" oeuvre. The buzzy, bouncy 1015 Folsom lineup is filled out with local twerk champ Chippy Nonstop ("Kicked Out Da Club"), Oakland rap duo RnB Millionaires, 120 Minutes' reliable DJ Marco De La Vega, and Swerve DJs Neto vs Sowhat. There'll be additional ass in the air thanks to Trill Team 6's Pony Loco, Willie Maz, and Starter Kit, along with Sick Sad World's Spaceghost, Bobby Peru, and Gummybear. Bring it, Kreay and Co. (Savage)
10pm, free with RSVP
1015 Folsom, SF
RSVP at 1015.com

SATURDAY 1/5

"THE LISTENER: SHORT
STORIES ON STAGE"

Beloved local theater veteran Charlie Varon (2012's *Fwd: Life Gone Viral*; 2009's *Rabbi Sam*; and 1994/2004's *Rush Limbaugh in Night School*) returns to the Marsh with a new cycle of five comic stories, presented in staged-reading form in two parts (with a couple of chances to hear all of 'em at once; check web site for schedule). Written and performed by solo specialist Varon (with development help and direction by David Ford), the stories

revolve around characters dwelling in a San Francisco retirement community, hailing from a generation that grew up during World



War II — and now exists amid a culture obsessed with texting, reality TV, and YouTube. As you might expect given the material, the tales are described as "comic, poignant, and brimming with ideas." (Cheryll Eddy)
Through Jan. 27
Opens Sat/5, 8pm
Runs Sat, 8pm; Sun, 5pm (Jan 27, shows at 3 and 7pm), \$15-\$50
Marsh San Francisco
1062 Valencia, SF
www.themarsh.org

SATURDAY 1/5

THE MEAT SLUTS

Start 2013 off right with San Francisco's own carnivorous rock'n'rollers, the Meat Sluts. The Sluts shake shit up with fuzzy, distorted surf rock guitar, junkyard pounded drums, and spooky howls à la the Gories, the Trashwomen, more recent local acts such as Shannon and the Clams, and all their trashy-fun ilk. But this quartet puts a fleshy spin on it all with tracks such as "Johnny Con Carne" and "Meat Sauce." This time, the Sluts open for legendary '70s SF punk band, VKTMS. Finger lickin' good. (Savage)
With Scrapers
9:30pm, \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com



CONTINUES ON
PAGE 16 >>

CONT>>

SATURDAY 1/5

FRENCH CASSETTES

French Cassettes — a local indie-pop four-piece — formed in the flat expanses of Central California. The group has grown into a stronger groove since its relocation to San Francisco though, making the best of the tools and influences available. In the past this has included horns and a lo-fi sound but now explores more pop leanings with tightly knit guitar riffs and sweet crooning vocals. I'm not sure if there is a sad song in the band's repertoire, which isn't surprising, considering band leader, Scott Huerta's constant big smile and brightly colored ensembles. Though I should note, the only thing really French about the French Cassettes' music is a silly song about tongue kissing. Nevertheless, their live shows are upbeat and unconventional — it could just turn into a danceable jam session on stage. (Champlin) With Coast Jumper, A Yawn Worth Yelling, Mr. Kind
8pm, \$8
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

SATURDAY 1/5

"BOWIE AND ELVIS BIRTHDAY BASH"

The King of Rock and Roll, the Thin White Duke, Pelvis, Ziggy Stardust. Both Elvis and David Bowie have risen so beyond their humbled human forms, they



need(ed) multiple nicknames just to justify the scope and magnitude of their rapturous appeal. Along with visionary musical prowess, rock'n'roll-ability, and sexy, slinky moves, the two icons share a birthday (Jan. 8). Naturally, those who love both stars equally have found



a way to combine it all for one big sexy, slinky birthday party. This will be the Castle's third annual Bowie and Elvis Birthday Bash, and like previous fetes, there will be DJs playing copious Bowie and Elvis cuts. Plus, there'll be an appearance by the First Church of the Sacred Silversexual. Dress up in black leather for Elvis, a white jumpsuit for Bowie. (Savage)
9pm, \$5
Edinburgh Castle
950 Geary, SF
(415) 885-4074
www.castlenews.com

SUNDAY 1/6

SAD BOYS

With rallying cries of "Eat Shit" and "Frolic!," Brooklyn's Sad Boys are headed our way for a dynamic daytime spectacle at the Knockout with Drapetomania, Neon Piss, Komplex. The rapid-fire, female-fronted punk band — which double dips members in acts such as Nomad, Putrida, Long Pigs, and Zatuson — has gained favorable comparisons to Injections, Recess Records faves the Grumpies, and... insert-your-own high-pitched late '80s pogo punk band. They're just gaining steam in this particular unit, releasing a hyper debut demo in 2012 with the aforementioned track titles, but something tells me we'll be hearing more from those (gender-neutral) Boys in 2013. (Savage)
3:30-8pm, \$5

Knockout
3223 Mission, SF
(415) 550-6994
www.theknockoutsf.com

SUNDAY 1/6

VIVA LA VEGAS

Holy loose slots, there are a zillion movies set in Las Vegas — but one



of the earliest to capture the desert oasis' anything-goes energy is 1964's *Viva Las Vegas*. The kitschy classic stars Elvis (as a singing, dancing race-car driver) and Ann-Margret (as a singing, dancing lifeguard) — they were a couple

off screen, too, and the chemistry between them is as brilliant as a neon sign. *Viva Las Vegas* screens just before the King's birthday (Jan. 8) as part of "Thrillville Theater," a weekly event programmed by local author, cult-film connoisseur, and Elvis fanatic Will Viharo at Oakland's freshly opened New Parkway Theater — which brings back the old Parkway's model of offering beer, pizza, and other goodies on its snack-bar menu. (Eddy)
6pm, \$6
New Parkway Theater
474 24th St, Oakl.
(510) 658-7900
www.thenewparkway.com

TUESDAY 1/8

ABADÁ FREE CAPOEIRA CLASS

Smack dab in the center of a busy holiday party season, we attended a recent graduation ceremony for the SF chapter of the ABADÁ capoeira school, which started in Brazil and now has an international presence. Of course, our city's group is special. At the graduation, a smilingly diverse group play-sparred and tumbled with each other — all ages, ethnicities, able-bodied and developmentally disabled alike. Márcia Treidler, a.k.a. Mestranda Cigarra, came from Brazil to become one of the few women in the organization to rise to her elevated teaching rank. And don't be fooled by ABADÁ's inclusivity, it still hosts a fierce workout. Check



it for yourself at today's edition of the no-cost monthly fundamentals class. (Caitlin Donohue)
6-7:30pm, free
3221 22nd St., SF
(415) 206-0650
www.abada.org

TUESDAY 1/8

"BREAKING NEWS: A RADICAL ONE-NIGHT-ONLY COLLABORATION"

Just shy of its one-year anniversary, creator Kolmel WithLove's new-queer performance series The News explodes its own formula with a one-night-only "Breaking News" edition, instigated by choreographer and guest host Laura Arrington, recognized expert on spontaneous queer performance (aka SQUART!). Inspired by Arrington's recent collaborative participation in Keith Hennessy's outstanding performance venture, *Turbulence* (a dance about the economy), "Breaking News" forgoes the usual proscenium approach, opening up the site of presenter SOMArts Cultural Center to more than 30 prominent and under-the-radar interdisciplinary artists whose performances, experiments, and in-process projects unfold around an audience invited to watch, perform, move around, or plop down and inertly absorb a one-of-a-kind happening in free-for-all formation. (Robert Avila)
7:30pm, \$5
SOMArts Cultural Center
thenewsperformance.eventbrite.com
www.somarts.org/thenews SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

BY CHERYL EDDY
cheryl@sfbg.com

TRASH Yeah, the presidential election happened months ago. But the most intense campaign season is just beginning, as multiple ceremonies ramp up to Hollywood's ultimate night of self-congratulation (and occasionally questionable fashion): the Academy Awards. The nominations will be announced Jan. 10; the ceremony, hosted by first-timer Seth MacFarlane — of *Family Guy* and talking teddy bear fame — is Feb. 24. Predictions are based on Golden Globe nominations, Screen Actors Guild Award nominations, Independent Spirit Award nominations, random news and gossip reports, and my own loud-mouthed opinion.

Best Actor This one's already in the bag, or more accurately, tucked under the stovepipe hat: Daniel Day-Lewis is the closest thing 2013 has to a lock, for *Lincoln*. The only strike against the two-time winner is that his last trophy came pretty recently, for 2007's *There Will Be Blood*.

Though it's unlikely any of the other nominees have a chance, best guesses for also-rans are Hugh Jackman for *Les Misérables* (he sings!); John Hawkes for *The Sessions* (he's paralyzed!); and Denzel Washington for *Flight* (he drinks!) The fifth slot could go to *Silver Linings Playbook*'s Bradley Cooper, *The Master*'s Joaquin Phoenix (my pick), or dark horse Jack Black, for *Bernie*.

Best Actress Two women enter, one woman leaves ... with a little gold man in tow. Best Actress looks to be a battle between *Zero Dark Thirty*'s Jessica Chastain and *Silver Linings Playbook*'s Jennifer Lawrence. Both have been nominated before, though Chastain might have an edge here: *Zero* is a serious action-drama that's been hyped more than *Playbook*, and Chastain — last year's "Where did she come from and why is she in every movie?" surprise — has settled down from overexposed newcomer to reliable talent. Lawrence, also the lead in the mega-popular *Hunger Games* series, is just 22 years old, and though her sophisticated work in *Playbook* belies her relative youth, she may be passed over with the understanding that she'll soon be nominated again.

Other names that will likely appear on the ballot: Marion Cotillard, a past winner, for playing a woman who loses her legs in



GOLDEN DOODLES

Oscar predictions (and wishful thinking) for 2013

Rust and Bone; and Naomi Watts, a past nominee who should probably have gotten a statuette by now, for playing the matriarch of a tsunami-ravaged family in *The Impossible*. The last slot could go to Academy fave Helen Mirren (for the so-so *Hitchcock*); another past winner, Rachel Weisz, for her raw turn in *The Deep Blue Sea*; Emmanuelle Riva, winner of the San Francisco Film Critic Circle's Best Actress award for her work as a dying woman in *Amour*; or grade-school discovery Quevenzhane Wallis, for her tough-sprite turn in *Beasts of the Southern Wild*.

Best Supporting Actor After I saw *Argo*, I was certain that Alan Arkin (who won in this category for 2006's *Little Miss Sunshine*) would repeat. Then I saw *Lincoln*, and decided Tommy Lee Jones was the clear favorite. Then I saw *Django Unchained*, and Samuel L. Jackson, Leonardo DiCaprio, and Christoph Waltz lurched forth. I suspect all of *Django*'s supporting cast won't actually be nominated (my favorite of the trio: Jackson), and *The Master*'s Philip Seymour Hoffman and *Silver Linings Playbook*'s Robert De Niro are likely contenders. Matthew McConaughey could

also slither in, for the crowd-pleasing *Magic Mike*. But right now, I'm leaning toward the hilariously world-weary Jones for the win. "It opens!"

Best Supporting Actress

It's going to be Sally Field, the nutty-yet-sympathetic Mary Todd in *Lincoln*, versus Anne Hathaway, the weepy, shorn Fantine in *Les Misérables*. I am not a Hathaway fan, but if the Academy — who are not immune to being emotionally manipulated by director Tom Hooper (2010's Best Picture *The King's Speech*) — wants to award someone from *Les Mis*, she's more likely to squeak in than Jackman. Plus, she hosted the Oscars a few years ago. That's got to count for something, right?

Other nominees: I'm hoping both Amy Adams (spooky in *The Master*) and Nicole Kidman (daffy in *The Paperboy*) get nods, but any slots left over will probably be filled by *The Sessions*' Helen Hunt or Maggie "Dowager Countess 4-Lyfe" Smith, for *The Best Exotic Marigold Hotel*.

Best Screenplay (Original and Adapted) The Golden Globes, the Oscars' boozier little bro, doesn't differentiate between original or adapted, but its lumped-together nominees

contain the likely winners in each category: Mark Boal for *Zero Dark Thirty* (original), and Tony Kushner for *Lincoln* (adapted). Other original nominees could include *Django Unchained*, *The Master*, *Amour*, and *Looper*; other adapted nominees will be sure-things *Argo* and *Silver Linings Playbook*, with *The Sessions* and *Beasts of the Southern Wild* possibly filling out the category.

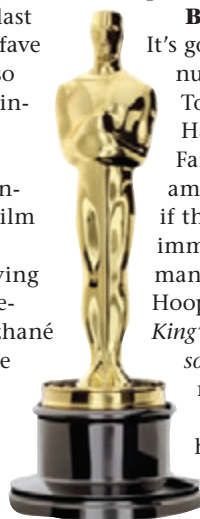
Best Documentary The 15-film short list was released in early December, so there's a bit of navigational help with this one. I have seen most (but not all) of the films on the list; with that disclaimer, my predictions for the final five are: *The House I Live In*, *The Imposter*, *Searching for Sugar Man*, *This Is Not a Film*, and the SFFCC's top doc, locally-made hospital drama *The Waiting Room*. I'm still awaiting the chance to check out *Mea Maxima Culpa: Silence in the House of God*, a highly-praised look at clerical sex abuse from off-nominated (and once-rewarded, for 2007's *Taxi to the Dark Side*) director Alex Gibney.

Best Foreign Language

Film Since only one film per country can be submitted, and *The Intouchables* snagged France's spot, my favorite movie of the year (*Holy Motors*) isn't even eligible. But that doesn't matter, really — *Intouchables* will likely get a nod, but this race is for the critically-beloved *Amour* (from Austrian director Michael Haneke, whose *The White Ribbon* was nominated in 2010) to lose. Other short listers (there are a total of nine) include Canada's *War Witch*, Chile's *No*, Denmark's *A Royal Affair*, Romania's *Beyond the Hills*, and Switzerland's *Sister*.

Best Director/Best Picture

As Steven Spielberg surely recalls, just because you win Best Director (for 1998's *Saving Private Ryan*) doesn't mean *Shakespeare in Love* won't swoop in and steal your Best Picture prize. Oscar can tap between five and ten nominees for Best Picture, so the categories won't necessarily line up — but this year, they just might. Look for the top contenders to be Kathryn Bigelow-*Zero Dark Thirty* (see my review elsewhere in this issue; it's also my pick to win), and Spielberg-*Lincoln*. Other likely nominees: Paul Thomas Anderson-*The Master*; Ben Affleck-*Argo*; Tom Hooper-*Les Misérables*; David O. Russell-*Silver Linings Playbook*; and Michael Haneke-*Amour*. **SFBG**



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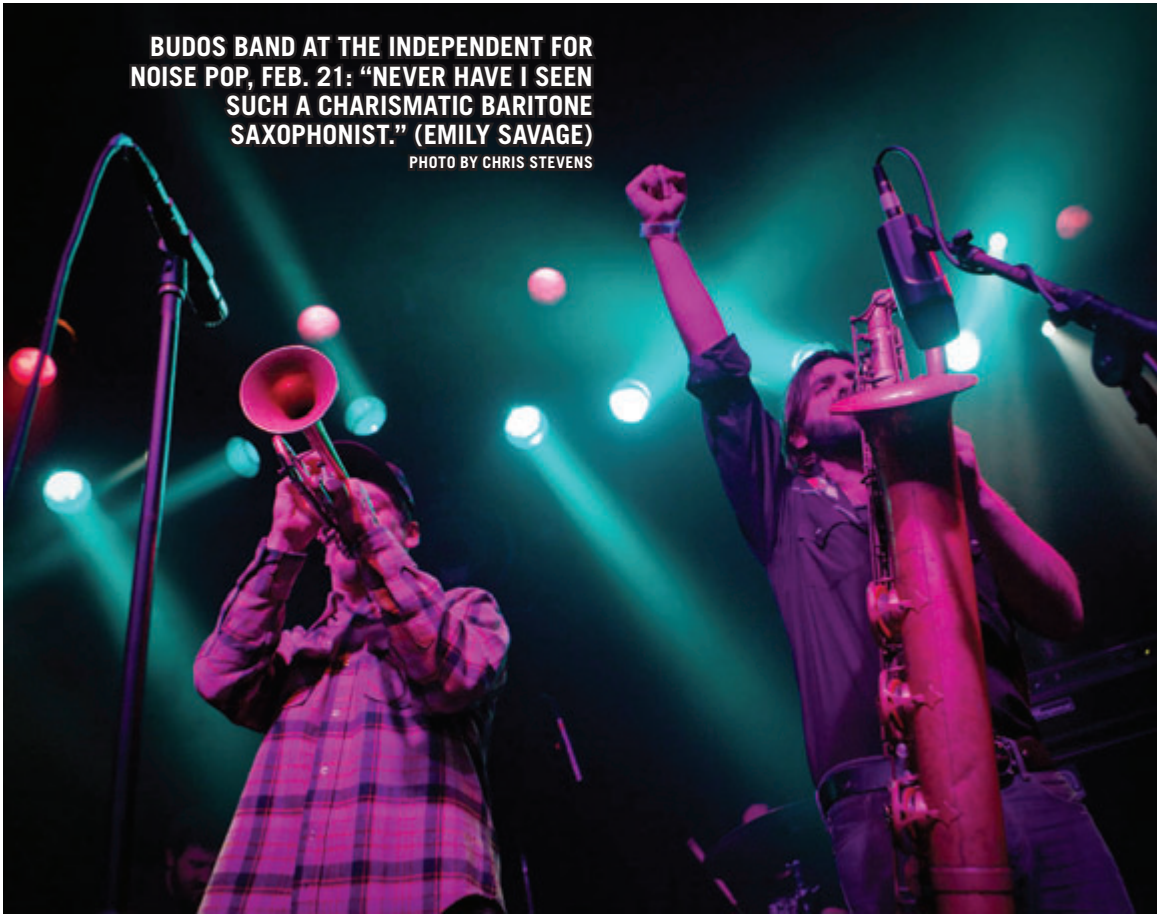
CAUGHT IN THE ACT

..... The year in arts photography

BY GUARDIAN STAFF WRITERS
arts@sfbg.com

LIVE SHOTS In 2012, Guardian photographers and writers just kept popping up around the Bay, covering local dance productions, explosive music fests, curio fashion happenings, street food

gatherings, and more. Here's a modest snapshot of those follies:



BUDOS BAND AT THE INDEPENDENT FOR NOISE POP, FEB. 21: "NEVER HAVE I SEEN SUCH A CHARISMATIC BARITONE SAXOPHONIST." (EMILY SAVAGE)
PHOTO BY CHRIS STEVENS

"UNCERTAIN WEATHER" AT ODC, MAY 11: "A FANTASTIC COLLECTION OF DANCES INSPIRED BY THE SEASONS." (ARIEL SOTO-SUVER)
PHOTO BY ARIEL SOTO-SUVER



GAULTIER RETROSPECTIVE OPENING GALA AT THE DE YOUNG, MARCH 23: "THERE WERE A LOT OF SAILOR STRIPES, MAN-SKIRTS, AND GAULTIER LOOKS FROM THE PAST THREE DECADES." (MARKE B.)
PHOTO BY DAVID SCHNUR



BONAPARTE AT PUBLIC WORKS, MARCH 21: "THE BAND PROCEEDED TO FOLLOW SURPRISE WITH SHOCK THROUGHOUT ITS SET, SUPPORTED BY A REVOLVING CAST OF CHARACTERS." (RYAN PRENDIVILLE)
PHOTO BY RYAN PRENDIVILLE



DIE ANTWOORD AT OUTSIDE LANDS, AUG. 10: "TINY BLEACHED FIRECRACKER YO-LANDI POPPED BACK OUT ON STAGE IN GOLD LAMÉ TIGHTS." (EMILY SAVAGE)
PHOTO BY MATTHEW REAMER



STREET FOOD FESTIVAL NIGHT MARKET, AUG. 17: "A FOOD-FILLED DREAM OF DELICIOUS DUMPLINGS, TINY TACOS, AND PORK SANDWICHES SPRINKLED WITH CHICHARONES." (ARIEL SOTO-SUVER)
PHOTO BY ARIEL SOTO-SUVER



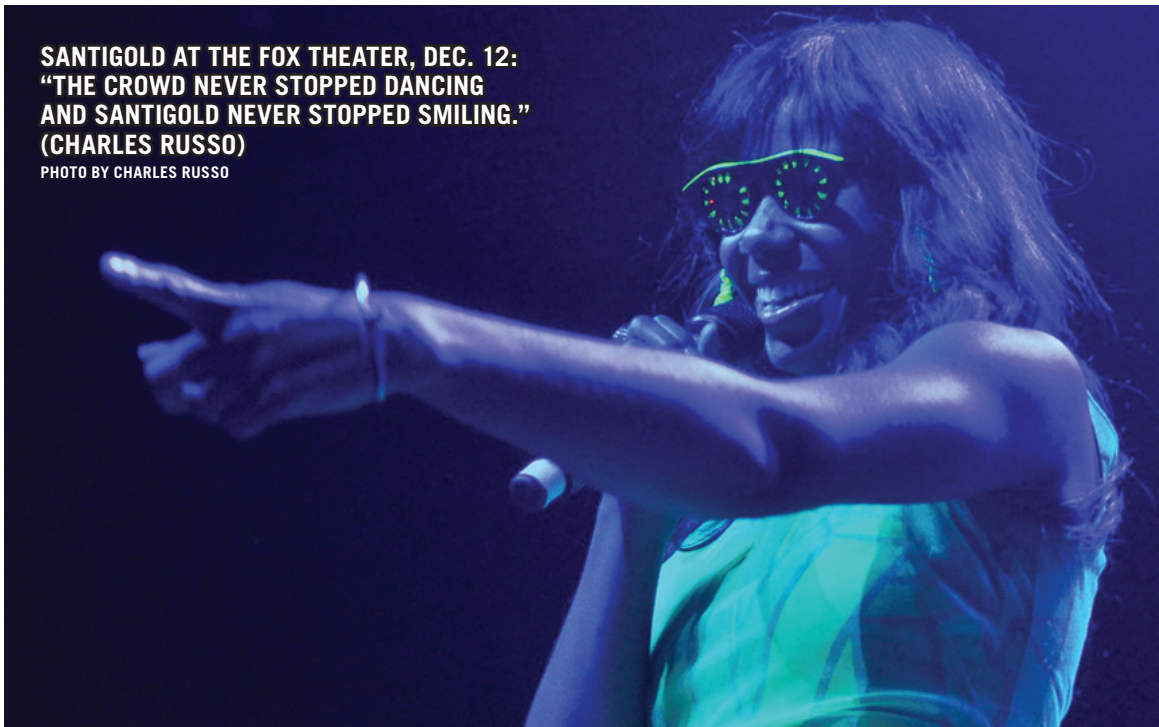
J. COLE AT ROCK THE BELLS, AUG. 25: "THE GRAMMY-NOMINATED, PLATINUM PRODUCING ARTIST WAS COMPLETELY UNASSUMING, AND SEEMED TO BE ENTIRELY THRILLED." (SOOJIN CHANG)
PHOTO BY SOOJIN CHANG

VOCALOID FASHION AT THE J-POP SUMMIT FESTIVAL, AUG. 25: "BLACK LACE, KIMONOS, AND COLORFUL WIGS." (ARIEL SOTO-SUVER)

PHOTO BY ARIEL SOTO-SUVER



DEVO AT THE WARFIELD, SEPT. 10: "AN ERUPTION OF LIVE WIRE PUNK ENERGY." (CHARLES RUSSO) PHOTO BY CHARLES RUSSO



SANTIGOLD AT THE FOX THEATER, DEC. 12: "THE CROWD NEVER STOPPED DANCING AND SANTIGOLD NEVER STOPPED SMILING." (CHARLES RUSSO)

PHOTO BY CHARLES RUSSO



PURITY RING AT BOTTOM OF THE HILL, SEPT. 3: "THE LUMINOUS, BLINKING COCOONS THAT HAD BEEN RUMORED TO GRACE THE STAGES OF PURITY RING'S LIVE SHOWS...GLOWED WITH AQUA-BLUE PRECISION." (SOOJIN CHANG) PHOTO BY SOOJIN CHANG



DESAPARECIDOS AT THE REGENCY BALLROOM, AUG. 29: "[CONOR] OBERST, EVER THE EMOTIVE FRONT PERSON, THREW HIS LONG PONY HAIR BACK AND KICKED HIS RED BANDANA-SWADDLED LEG UP." (EMILY SAVAGE) PHOTO BY CHRIS STEVENS



BUIKA AT THE HERBST THEATRE, NOV. 16: "BUIKA SINGS WITH EVERY INCH OF HER BODY, HER VOICE WRAPPED IN WARMTH AND PASSION." (ARIEL SOTO-SUVER)

PHOTO BY ARIEL SOTO-SUVER



DRAG QUEENS ON ICE, DEC. 6: "THEY TWIRLED, TWISTED, LEAPT, AND ALSO SOMETIMES FELL, ON THEIR VERY WELL-PADDED BOOTIES." (ARIEL SOTO-SUVER)

PHOTO BY ARIEL SOTO-SUVER



TRASH TALK AT DNA LOUNGE, DEC. 17: "JUST PURE AGGRESSION FUNNELED INTO THE MAELSTROM OF THE PIT." (GREG WEISSEL)

PHOTO BY MATTHEW REAMER

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(GREG FROM MOTHER HIPS)

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WILLY MASON

SAT. FEB. 2 - \$15 ADV/\$18 DOOR - DOORS 8, SHOW 9
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ARTS + CULTURE: LIT/FILM

CHARLIE (JAI COURTNEY) AND REACHER (TOM CRUISE)
GO TOE TO TOE IN *JACK REACHER*. PHOTO BY KAREN BALLARD

NO HEADBUTTING?

..... A Lee Child fan follows Jack Reacher to the big screen

BY TIM REDMOND
tredmond@sfbg.com

LIT/FILM The folding travel toothbrush is a central element in every Jack Reacher novel. It's his only possession, the only thing the wandering ex-military cop takes with him when he throws away his old clothes and buys new ones, the only thing that ties him directly to his old life in the U.S. Army. It's part of the Reacher formula, one that consistently works through 17 books by Lee Child.

It's not in the Jack Reacher movie. That was the first sign that one of the best trash-lit characters to come on the scene since John D. MacDonald invented Travis McGee hasn't translated so well to the big screen. (McGee never did, either; the only McGee movies ever made were disasters, and MacDonald hated all of them.)

But the esoteric musings of McGee, on everything from Florida real-estate development to the demise of San Francisco, were the charm that held those modest plots together. Child, who has a background in television production, offers more action-packed stories with all the elements that ought to make a great movie.

Like MacDonald, though, Child goes a bit deeper than the traditional trashy thriller writer. His books have themes of violence and redemption, of freedom and responsibility, of wanderlust and

homesickness that can't just be shoe-horned into a fast-paced screenplay with Tom Cruise. This may not be Shakespearean literature, but it isn't Mission Impossible, either.

To make it more challenging, there are long periods of silence in the Reacher book, and those don't work will in today's mainstream cinema — but without them, the pacing is all wrong.

I showed up at the movie ready to be let down. The diminutive and emotional Cruise seemed all wrong as the tall, taciturn Reacher; I was hoping for a more Daniel Craig approach. Child, on the other hand, was totally down with the casting, so I was ready to give it a shot. (Or, as the book title from whence this flick emerged put it, *One Shot*.)

The book is a classic of the Reacher oeuvre, with a tiny bit of 2007's *Shooter* mixed in. There's a former Army sniper named James Barr (Joseph Sikora) who gets charged with an apparently random killing spree; the evidence is overwhelming, the cops have him nailed, and the execution-mad district attorney tells him if he doesn't confess, he's going to get the death penalty.

Barr refuses to talk; he just takes a legal pad and writes "Get Jack Reacher." Which turns out to be tricky; Reacher has no address, no credit cards, no car, no driver's license ... nothing to pin him down. He's almost impossible to find.

But he shows up on his own — not to help save Barr but to tell the cops that the guy once murdered a bunch of civilian contractors in Iraq. Reacher had him nailed, but the Army, for political reasons, let the case go. He's ready to send the guy to the chair, if he doesn't kill him with his own hands first.

But then the DA's daughter, Helen Rodin (Rosamund Pike), who is representing Barr, convinces Reacher to take another look, and together they discover a fiendish plot involving an 80-year-old mob capo from the old Soviet Gulag.

Nice movie plot. And the film version doesn't take too many liberties with the general idea of the book.

But there's no headbutting, which is Reacher's trademark fighting technique. And he never has sex with the female protagonist, which is disappointing.

That and the fact that the movie's about 20 minutes too long — and the car chase scene alone is about five minutes too long (and car chases are *not* part of the Reacher mix) and there's an embarrassing scene where Cruise takes his shirt off just so we can see him with his shirt off left me wondering: did Lee Child really sign off on this screenplay?

So that's the bad news. The good news is that the film is entertaining, Cruise does the best he can under the circumstances, and he delivers the key lines nicely. Pike does a fine job of being sexy without being movie-star beautiful. The fight scenes are lively and fun and not too overdone.

And Werner Herzog is just spectacular as the evil Zec, a man so tough that he chewed his fingers off in prison to avoid getting gangrene. Watching Herzog sneer and be scary, horrible, and fascinating at the same time is worth the price of admission.

No nudity. Five people beaten near death. Three cops cars destroyed. Sniper porn. Fight to the death in the pouring rain. Not a great tribute to a great character, but I'll take it. **SFBG**



JACK REACHER is now playing in Bay Area theaters.

BY CHERYL EDDY
cheryl@sfbg.com

FILM There was hella hoopla over Kathryn Bigelow being the first woman to win an Oscar for Best Director, for 2010's *The Hurt Locker*. It's a good possibility she'll soon be the first woman to win two directing Oscars, if *Zero Dark Thirty's* remarkable haul of critical kudos continues into statuette season.

But even if *Zero* (more on that below) doesn't claim cinema's top prize, Bigelow will probably win another Best Directing Oscar before another woman anyway. She's just about the only female director making films that work Oscar's magic formula: critically praised, culturally significant, headline-grabbing, and popularly loved (with box-office hauls to match). Women may be making inroads on the screenwriting end of things (and you'll find lauded female names among documentary, foreign-language, and film-producing credits), but the most successful post-millennial female directors — Sofia Coppola (a Best Original Screenplay winner for 2003's *Lost in Translation*), Catherine Hardwicke, Andrea Arnold, Debra Granick, Lisa Cholodenko, Lynn Shelton, Kelly Reichardt, and Sarah Polley, to name a few — haven't been able to tick enough of those golden boxes.

Whether or not a film wins an Oscar is hardly a measure of its true worth. But hoisting a Best Directing Oscar does count for something important, particularly in an industry that largely runs on male power. Bigelow's success is particularly notable because she does not make so-called "women's pictures," whatever that may mean (she did make a vampire flick long before Hardwicke, though, as fans of 1987's *Near Dark* will recall). With the exception of 2000's little-seen *The Weight of Water* and 1989's *Blue Steel* (would anyone remember that movie, if not for Derek Zoolander?) — with honorable mention for Angela Bassett's formidable supporting turn in 1995's *Strange Days* — Bigelow's films tend to be, uh, "men's pictures."

The surfing, skydiving, bank-robbin' three-punch of *Point Break* (1991) allowed Keanu Reeves to set a course for action-hero superstardom (without it, he'd never have been cast in 1994's *Speed*); though the film features a traditional romantic subplot, it's mostly about the bromance between Reeves' undercover FBI agent and Patrick Swayze's New Age macho man. *K-11: The Widowmaker* (2002) was Bigelow's first foray into a military milieu; its tale of trouble



BIGGER THAN BIGELOW

Bin Ladin thriller 'Zero Dark Thirty' courts controversy — and acclaim

aboard a Soviet nuclear submarine, circa 1961, was couched in a \$100 million production that neither earned back its budget nor convinced anyone of Harrison Ford's ability to do a Russian accent. (Interestingly, the film's Rotten Tomatoes summary foreshadows the reception to date of *Zero Dark Thirty*: "A gripping drama even though the filmmakers have taken liberties with the facts.")

Bigelow rebounded with *The Hurt Locker* (2008) — scooping up her accolades in front of ex-husband and former film-production partner James Cameron, whose 2008 *Avatar* grossed billions but didn't win over Academy voters. Set during the Iraq War, *The Hurt Locker* follows the high-stakes, high-tension routine of a three-man bomb disposal team. It launched actor Jeremy Renner to stardom, and earned a screenwriting Oscar for Mark Boal, a journalist who'd been embedded with a US Army bomb squad. Along with the 2008 HBO mini-series *Generation Kill* (based on a book written by a journalist embedded with the Marines at almost the same time as Boal), *The Hurt Locker* — a tense, gritty thriller shot using hand-held cameras — was one of the first large-scale docu-dramas based on the months immediately following the 2003 invasion.

After the Oscars, rumor had it that Bigelow and Boal's next film would be a South American "drug parable," with big names like Tom Hanks and Johnny Depp floated as possible stars. Clearly, a more exciting project took precedence — one

MAYA (JESSICA CHASTAIN) SPEARHEADS THE HUNT FOR OSAMA BIN LADEN IN *ZERO DARK THIRTY*. PHOTO BY JONATHAN OLLEY

begins in 2003, after a brief opening that captures the terror of September 11, 2001 using only 911 phone calls — but the practice is discarded after 2008, a sea-change year marked by the sight of Obama on TV insisting that "America does not torture." (The "any more" goes unspoken.)

Most of *Zero Dark Thirty* is set in Pakistan and/or "CIA black sites" in undisclosed locations; it's a suspenseful procedural that manages to make well-documented events (the July 2005 London bombings; the September 2008 Islamabad Marriott Hotel bombing; the December 2009 bombing of Camp Chapman in Afghanistan) seem shocking and unexpected. Even the raid on Bin Ladin's HQ is nail-bitingly intense. The film immerses the viewer in the clandestine world, tossing out abbreviations ("KSM" for al-Qaeda bigwig Khalid Sheikh Mohammed) and jargon ("tradecraft") without pausing for a breath. It is thrilling, emotional, engrossing — the smartest, most tightly-constructed action film of the year.

At the center of it all: a character allegedly based on a real person whose actual identity is kept top-secret by necessity. She's interpreted here in the form of a steely CIA operative named Maya, played to likely Oscar-winning perfection by Jessica Chastain. No matter the film's divisive subject matter, there's no denying that this is a powerful performance. Maya is the perfect Bigelow lead; she succeeds in a male-dominated world by focusing solely on her job and her ultimate goal, sexism and gender politics be damned. "Washington says she's a killer," a character remarks after meeting this seemingly delicate creature, and he's proven right long before Bin Ladin goes down.

Some critics have argued that the character is underdeveloped, but anyone who says that isn't watching closely enough. Maya may not be given a traditional back story (all we know is she was recruited into the agency after high school), or any outside life to speak of (even Renner's unhinged *Hurt Locker* vet is shown going home to a wife and kid), or the desire to distract herself with romance ("I'm not the girl who fucks ... it's unbecoming" she explains at one point, dismissing a colleague's inquiry into her social life). But there's plenty of interior life there, and it comes through in quick, vulnerable flashes — leading up to the payoff of the film's devastating final shot. **SFBG**

ZERO DARK THIRTY opens Fri/4 in Bay Area theaters.

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Wed Jan 9 8:30pm \$6	CREATIVE ADULT Nervous (membs. Loma Prieta), Prescription (Reno)
Thu Jan 10 8:30pm \$8	SIC ALPS Bill Orcutt, Chris Forsyth, Meg Baird
Fri Jan 11 9:30pm \$7	MOONBEAMS Tennis System (LA), Slowness

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CLASSIFIEDS

THE WRONG FILTER

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN Remember 2012, the year when Instagram was queen of the social networks? Young creatives flocked to the photo-sharing app in the year of the Mayan apocalypse and Tard the Grumpy Cat, a sleek, pretty substitute to our backlog of thousands of antiquated Facebook friends and their daily lives.

For creative types, the network presented itself as an alternative to obligatory social connections — on Instagram, it was easier to fill one's newsfeed with images that rung your bell, artists you worshiped, the inspiring outfits of fashionistas you'd never meet in real life. It felt less oppressive than the omnipotent Facebook, even after that site bought Instagram in early April.

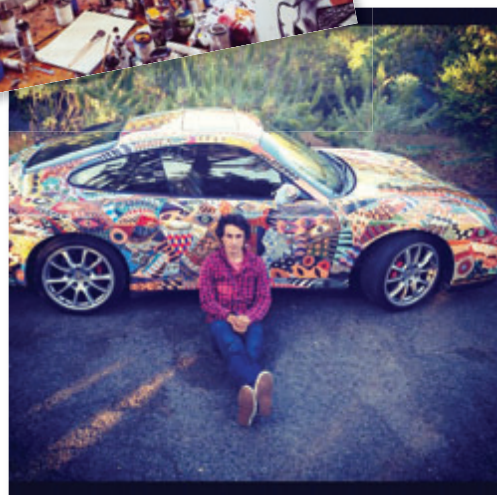
"I'm somewhat of a Luddite," Dogpatch-Marin artist Zio Ziegler wrote me in an email talking about his Insta-usage. Ziegler's detailed, folkloric creatures curl around buildings in the Mission and elsewhere in the Bay (check out his piece on Hemlock Tavern for a good example.) He shares images of his murals, paintings, and bike rides up scenic mountainsides on the app, using it as an easy portfolio. "Updating my website is not my favorite thing to do. Instagram serves as the low-entry barrier alternative, with a better and more social result," he wrote.

Double-click hearts abounded in Insta-land in 2012. Users hit 14.5 million around Thanksgiving. When we said "pictures or it didn't happen," we were talking about square photos with varying patinas and resolutions (maybe even geo-tagged.)

And then, the fall? In mid-December, Instagram announced some changes to the language in its terms of service:

To help us deliver interesting paid or sponsored content or promotions, you agree that a business or other entity may pay us to display your username, likeness, photos (along with any associated metadata), and/or actions you take, in connection with paid or sponsored content or promotions, without any compensation to you.

Instagram can sell your photos to whoever it wants without telling you? Commence hashtag storm! #good-byeinstagram started trending like nobody's business, and mere days later, the site reverted back to its original language — still, AppData reported that nearly a quarter of



the site's users (at least those who sign in via Facebook) fell off during Christmas week. That number may just reflect holiday-time unplugging, as the company suggests.

Time will tell. But that "original language?" It reads in part that users "agree that Instagram may place... advertising and promotions on the Service or on, about, or in conjunction with your Content." Basically, the company's always had the rights to your images. Just like Facebook.

In this day and age, it's up to artists, fashion professionals, Aunt Debbie, and your rock-climbing cousin to figure out what it means that by sharing their information with their online worlds, we're all sharing it with the corporate world, in the tangible, financial sense of the word.

One response to the quandry has been indifference. Many Instagram users I've talked to who use the app for professional reasons have told me that they're happy if their content reaches more eyeballs. Watermark your shots, they've told me, as though copyrights and watermarks can't be removed with ease.

Is all exposure good exposure? Should we just trust Instagram not to sell that sunset shot you took from your hotel's lanai in Kauai to hotel itself? Or hawk the one of your smiling

buddies to Verizon? Or more ominously, if a corporation does indeed want the original artwork of a visual artist, does Instagram have our faith not to serve as a stock photography site, handing over images at a lower rate than the artist ever would have?

"I'll keep using the site," says Ziegler. "But I'm for sure going to upload more selfies, and pick all the wrong filters. Try monetizing that." It's pretty good advice — reserve your truly killer shots for paying customers (or Flickr's new app — that site has always allowed users to choose their own rules on how photos can be shared.) The Internet age has made it necessary for us to balance our desire for more followers and fans with our desire to maintain control over the content to which we're attracting them.

So, all Kelvin everything! Instagram humor. I guess I'm not breaking up with the site yet either. **SFBG**

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SHELBY ASH PRESENTS THE EASY LEAVES: — A WINTER FORMAL
TINY TELEVISION • MISISIPI MIKE

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CHELSEA WOLFE
KING DUDE

SAT. JAN. 12 • DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR
PERFORMER MAGAZINE PRESENTS 11TH ANNUAL SLEEPLESS NIGHTS: A TRIBUTE TO GRAM PARSONS & COSMIC AMERICAN MUSIC
RED MEAT, CHUCK PROPHET & STEPHANIE FINCH, SWEET CHARIOT, TARNATION, GYPSY MOONLIGHT BAND, DEEP ELLUM, GRAHAME LESH

MON. JAN. 14 • DOORS 6 PM • FREE ADMISSION!
GREAT AMERICAN POP-UP
 FEATURING **RICE CRACKER SUSHI HARRO-ARIGATO AND RONIN DORA'S DONUTS • DONNA'S TAMALES CHEF JAMES WHITMORE (GAMH) DJS CHILDREN OF THE FUNK**

WED. JAN. 16 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR
 (((FOLKYEAH!))) PRESENTS
MICHAEL HURLEY
JESSICA PRATT

Red Devil LOUNGE
 1695 POLK ST

FRIDAY 1/11
STUNG - A TRIBUTE TO THE POLICE

SATURDAY 1/12
THE UNTOUCHABLES

THURSDAY 1/17
EGGPLANT CASINO CHUM

WEDNESDAY 1/19
THE SPAZZMATICS

WEDNESDAY 1/23
MIDGE URE
THE VOICE OF ULTRAVOX

FRIDAY 1/25
DADA

SATURDAY 2/9
STATELINE EMPIRE

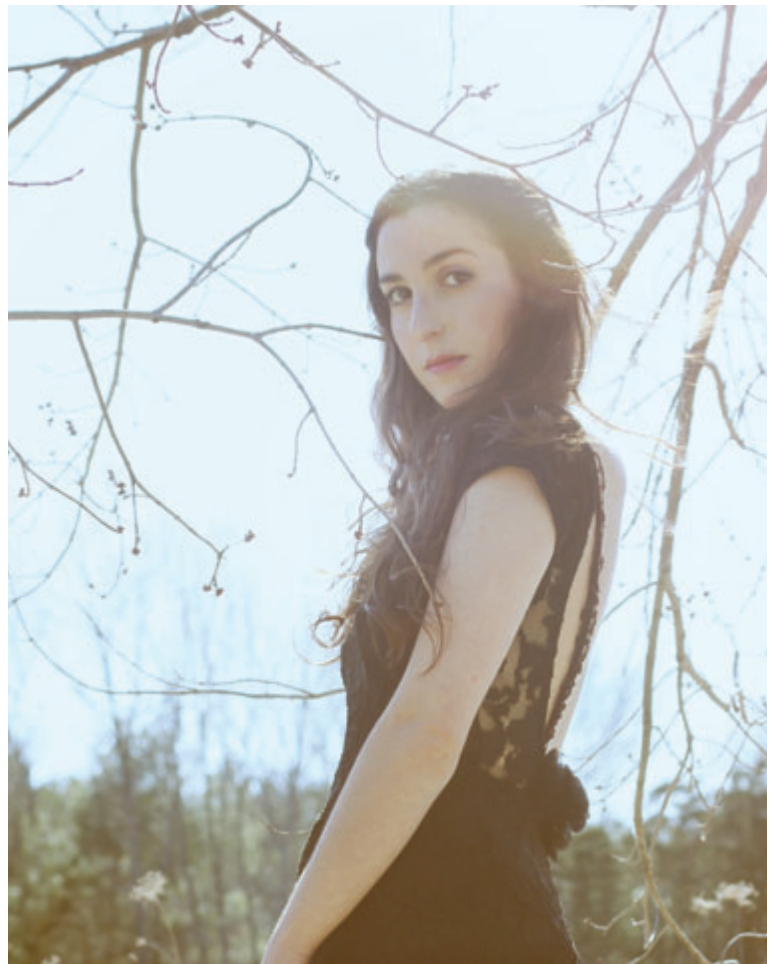
FRIDAY 2/22
BIG SAM'S FUNKY NATION

SATURDAY 4/6
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MUSIC LISTINGS

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MARISSA NADLER PLAYS THE CHAPEL SAT/5.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

tycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm.

WEDNESDAY 2

ROCK/BLUES/HIP-HOP

Keith Crossan Blues Showcase Biscuits and Blues. 8pm, \$15.
Jason Marion vs JC Rockit Johnny Foley's Dueling Pianos. 9pm, free.
Nathan and Rachel Johnny Foley's. 9pm, free.
Lia Rose, Danny Paul Grody, Deep Ellum Brick and Mortar Music Hall. 8pm, \$7-\$10.
Royal Teeth, Gentlemen Hall, Mister Loveless Rickshaw Stop. 8pm, \$10-\$12.
Weather Side Whiskey Band, Creak, Jessi Philips Cafe Du Nord. 9:30pm, \$8.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Roy Hargrove residency Yoshi's SF. 8pm, \$26; 10pm, \$16.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Cha-Ching Boom Boom Room. 8pm, \$5. Salsa, cumbia, Cuban funk.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.boocall.com.

THURSDAY 3

ROCK/BLUES/HIP-HOP.

Anthony B Independent. 9pm, \$25.
Ron Hacker Biscuits and Blues. 8 and 10pm, \$15.
John Lawton Trio Johnny Foley's. 9pm, free.
Daniel Krass vs Rags Tuttle Johnny Foley's Dueling Pianos. 9pm, free.
Pops, Beggars Who Give, Posole Brick and Mortar Music Hall. 9pm, \$5-\$8.

JAZZ/NEW MUSIC

Roy Hargrove residency Yoshi's SF. 8pm, \$26; 10pm, \$16.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Country Casanovas Atlas Cafe, 3049 20 St, SF; www.atlascafe.net. 8-10pm.
Misisipi Mike and the Midnight Gamblers Amnesia. 7pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap and bass.

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MUSIC LISTINGS

ROY HARGROVE PLAYS YOSHI'S SF
WED/2-SUN/6.



Supersonic Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, amd Diagnosis.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 4

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.
Dandelion War, In Letter Form, Catharsis For Cathedral, Tracing Figures Cafe Du Nord. 8:30pm, \$10-\$12.
Easy Leaves, Tiny Television, Misisipi Mike Great American Music Hall. 9pm, \$15.
Funkin' Fridays with Swoop Unit Amnesia. 6pm.
Good Luck Thrift Store Outfit, Human Condition, Fox and Woman Independent. 9pm, \$15.
Happy Body Slow Brain, Gavin Castleton, Case in Theory, Belmont Lights Bottom of the Hill. 9pm, \$12.
Love Dimension, Free Moral Agents, Saything, Buzzmutt Brick and Mortar Music Hall. 9pm, \$5-\$8.
Steve Lucky and the Rhumba Buns Biscuits and Blues. 8 and 10pm, \$20.
"Tip Your Hat to the Blues: West Coast Songwriter Session" Slim's. 8pm, \$15.
With Ron Hacker, Steve Freund and Jan Fanucci, and more.
Violent Change, Swiftumz, Wet Spots Hemlock Tavern. 9:30pm, \$7.
Greg Zema, Daniel Krass, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Roy Hargrove residency Yoshi's SF. 8pm, \$28; 10pm, \$22.

FOLK/WORLD/COUNTRY

Sarah Cabrel Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 7pm, free. Live Brazilian lounge music.
Eddy Nava and Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 8:30pm. \$15-\$19.

DANCE CLUBS

All Night Long with Peter Blick Public Works. 10pm, \$5.
DJ Audiot1 Cellar, 685 Sutter, SF; www.cel-larsf.com. 10pm, \$10.
Go Bang! Stud. 9pm, free before 10pm. With Michael Serafini, Tyrel Williams, Steve Fabus, Sergio Fedasz.
Joe Lookout, 3600 16th St.,SF; www.look-outsfc.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Ron Reeser, Adam Cova Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Twitch DNA Lounge. 10pm, \$5-\$8. With Red Red Red, Excuses, DJs Justin, Omar, and more. .
Zing DNA Lounge. 9pm, \$10. With Tranz Am, Frank Nitty, Krishna, Taj, and more.

SATURDAY 5

ROCK/BLUES/HIP-HOP

"Bowie and Elvis Birthday Bash" Edinburgh Castle, 950 Geary, SF; www.castlenews.com. 9pm, \$5.
Fever Charm, False Priest, Rin Tin Tiger, Everyone is Dirty Bottom of the Hill. 8:30pm, \$10.

French Cassettes, Coast Jumper, A Yawn Worth Yelling, Mr. Kind Brick and Mortar Music Hall. 9pm, \$5-\$8.
Future Twin, Pamela, Deep Teens, Standard Poodle, Skunks, Dancer Thee Parkside. 9pm, \$5.
Gypsy Moonlight Band Riptide Tavern. 9:30pm, free.
Hope Chest, Astral, Tomihira Rickshaw Stop. 8pm, \$10.
Jesus and the Rabbis Boom Boom Room. 8pm, \$12.
Daniel Krass, Greg Zema, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Marissa Nadler Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$12-\$15.
EC Scott Biscuits and Blues. 8 and 10pm, \$20.
"SF Cares: Hurricane Sandy Benefit" Cafe Du Nord. 9pm, \$8. With Elena Ovalle, Liz O Show, Katie Gribaldi, Gyasi Ross.
Skin Divers Johnny Foley's. 9pm, free.
VKTMS, Meat Sluts, Scrapers Hemlock Tavern. 9:30pm, \$7.

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	8PM	OMG! KARAOKE	NOS
THU 1/3	7PM	BACON BABES AND BINGO	
FRI 1/4	6:30PM	FREE OYSTERS ON THE HALF SHELL	
	6PM	DJ'S CARMEN AND MIRNANDA	DISCO/FUNKO NOS
	9PM	FEDORABLE QUEER DANCE PARTY	
	3PM	WINTER LIVING WITH HARD FRENCH	
	9PM	DJ FOREST JUZIUK	DISCO/DUB/POSTPUNK! NOS (FRONT ROOM)
SAT 1/5	9PM	GOOD HOUSEKEEPING	
		DJ'S JENNA RIOT	
		SANDRA LE, DR. SLEEP	
SUN 1/6	3PM	SWAGGER LIKE US	A QUEER HIP HOP PERFORMANCE/DANCE PARTY
MON 1/7	7PM	\$1 PBR/\$2 WELL, DOLLAR DAY, ALL DAY	
		HAZEL'S WART, PERMANENT COLLECTION, TEARS CLUB	
		(SHOEGAZE) \$5	
	9PM	RADICAL VINYL	-DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS
TUE 1/8	7PM	BAM!BAM!, THE BRUISES, SCHANDE	(INDIE) \$5
	8PM	ALL STAR JAM WITH LOS TRAINWRECK	NOS

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Zoo Station: Complete U2 Experience, Petty Theft Slim's. 9pm, \$15-\$20.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Roy Hargrove residency Yoshi's SF. 8pm, \$28; 10pm, \$22.

FOLK/WORLD/COUNTRY

Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20 St, SF; www.atlascave.net. 4-6pm.

DANCE CLUBS

Bootie SF DNA Lounge. 9pm, \$10-\$15. Mashups.
Cockfight Underground SF, 424 Haight, SF;

(415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys .
Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. DJs Shortkut, Apollo, Mr. E, Fran Boogie spin Hip-Hop, Dancehall, Funk, Salsa.
Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, Phengren Oswald.
Tall Sasha, Jason Kwan, Ks Thant Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

CONTINUES ON PAGE 26 >>

THE BOTTOM OF THE HILL

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OF THE UNIT BREED

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BELMONT LIGHTS

CASE IN THEORY

GAVIN CASTLETON

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SATURDAY JANUARY 5TH 9PM \$8 (ROCK/POP)

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ELENA OVALLE (FEATURING DC)

THE LIZ O SHOW

KATIE GIRIBALDI (BAND)

GYASI ROSS (BAND)

WEDNESDAY JANUARY 9TH 9:30PM \$12/\$15 (WORLD)

AFRICAN ADVOCACY NETWORK PRESENTS

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FEATURING:

KARAMO SUSSO (WITH DANCE BAND)

MAMADOU AND VANESSA

THURSDAY JANUARY 10TH 6:30PM \$5 (WORLD)

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MIXER AND PERFORMANCES

FRIDAY JANUARY 11TH 9PM \$10/\$12 (INDIE)

LOVING CUP PRESENTS:

THE RANGE OF LIGHT WILDERNESS

KACEY JOHANSING

LITTLE WINGS

SATURDAY JANUARY 12TH 9:30PM \$15 (WORLD)

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(PLUS SPECIAL GUESTS)

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1/18 TELL RIVER (CD RELEASE)

1/19 TRAILS AND WAYS

1/20 BESO NEGRO

1/24 NATE CURRIN (WITH BAND)

1/25 RIVAL SONS

1/29 VINTAGE TROUBLE

2/2 PAUL KELLY (DUO)

2/5 HEY OCEAN!

2/10 BIG TREE

MUSIC LISTINGS

CONT>>

SUNDAY 6

ROCK/BLUES/HIP-HOP

John Lawton Trio Johnny Foley's. 9pm, free.
Jugtown Pirates, Dylan Chambers and the Midnight Transit, Highway Poets Brick and Mortar Music Hall. 8pm, \$5-\$8.
Kally Price Old Blues and Jazz Band Amnesia. 8pm, \$5.
Reel Big Fish, Pilfers, Dan Potthast Regency Ballroom. 8pm, \$22.
Sad Boys, Drapetomania, Neon Piss, Komplex Knockout. 3:30-8pm, \$5.
Some Ember, Excuses, Believe Hemlock Tavern. 6pm, \$6.

JAZZ/NEW MUSIC

Charles Hamilton, Eric Hunt Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.
Roy Hargrove residency Yoshi's SF. 7 and 9pm, \$22.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free. Brazilian music with La Dee Da and Ro-Z.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free. With Chef Josie and DJ Motion Potion.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Vinnie Esparza, and Mexican Dubwiser.
Jock Lookout, 3600 16th St, SF; www.look-

outsf.com. 3pm, \$2.

MONDAY 7

ROCK/BLUES/HIP-HOP

Augustana, Lauren Shera Independent. 8pm, \$15.
Damir Johnny Foley's. 9pm, free.
Guntown, Duld drums, Treemotel, Brasil Elbo Room. 9pm, \$6.

FOLK/WORLD/COUNTRY

Belle Monroe and Her Brewglass Boys Amnesia. 9pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-

hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$5. Gothic, industrial, and synthpop with Decay, Joe Radio, Melting Girl, and more.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop.

TUESDAY 8

ROCK/BLUES/HIP-HOP

Blank Tapes, Treemotel, Travis Marks

Amnesia. 9pm.
Bombshell Betty and Her Burlesquesteers Elbo Room. 9pm, \$10.
Daneil Castro Biscuits and Blues. 8 and 10pm, \$15.
Coyote Trickster Boom Boom Room. 8pm, \$5.
NslashA, Starskate, ilona Staller Bottom of the Hill. 9pm, \$10.
Shape, Mountain Tamer, Midnight Snackers Hemlock Tavern. 8:30pm, \$6.
Stan Erhart Band Johnny Foley's. 9pm, free.
Tender Buttons, Bitter Fruit, No Bone Knockout. 9:30pm, \$6.

JAZZ/NEW MUSIC

Elliott Yamin Yoshi's SF. 8pm, \$22. **SFBG**

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3.14 EMANCIPATOR
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4.26 SHUGGIE OTIS

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THU 1/3
THE POPS
THE BEGGARS WHO GIVE,
POSOLE, FREE MORAL AGENTS, SAYTHING,
BUZZMUTT



FRI 1/4
THE LOVE DIMENSION



SAT 1/5
FRENCH CASSETTES
COAST JUMPER, A YAWN
WORTH YELLING, MR. KIND



SUN 1/6
THE JUGTOWN PIRATES
DYLAN CHAMBERS & THE
MIDNIGHT TRANSIT, THE HIGHWAY POETS



WED 1/9
CURT YAGI & THE PEOPLE
STANDING BEHIND ME
SANS PABLO, BIGELOW'S TREEHOUSE,
AUSTIN PIDGEON



THU 1/10
BELLS
YESWAY, ZAKIYA HARRIS



FRI 1/11
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LAKE MERRITT MONSTERS,
JONATHAN BEAST & THE BATHROOM FLOORS



FRIDAY 1/4
DEECEE'S SOUL SHAKEDOWN
& GREEN B PRESENT
WINTER BLEND



SATURDAY 1/5
SHIPS IN THE NIGHT



WEDNESDAY 1/9
ANTHONY B
MYSTIC ROOTS,
JOSEPH ISRAEL, DJ DANS ONE
(BROKEN SILENCE SOUND),
DJ ROB ROOTS (IRIE SOUNDS INT'L)



FRIDAY 1/11
EL TEN ELEVEN
WHITE ARROWS



Health
& Wellness
2013



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STAGE LISTINGS



GABRIEL KING STARS IN *TROUBLEMAKER, OR THE FREAKIN KICK-A ADVENTURES OF BRADLEY BOATWRIGHT* AT BERKELEY REP.

PHOTO COURTESY OF KEVINBERNE.COM

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

The Listener: Short Stories on Stage, A Cycle of Original Comic Stories Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Opens Sat/5, 8pm. Runs Sat, 8pm; Sun, 5pm (Jan 27, shows at 3 and 7pm). Through Jan 27. Charlie Varon reads five comic short stories, presented in two parts. Part one: Jan 5, 6, 12, and 13; Part two: Jan 19-20 and 26; parts one and two in succession: Jan 27.

Something Cloudy, Something Clear Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-30. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through Jan 13. Theatre Rhinoceros performs one of Tennessee Williams' lesser-known works, based on the playwright's own early years.

BAY AREA

Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatwright Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-77. Previews Fri/4-Tue/8, 8pm; Sun/6, 7pm. Opens Jan 9, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Feb 3. Berkeley Rep presents the world premiere of a play — about a 12-year-old wannabe superhero — it commissioned from writer Dan LeFranc.

ONGOING

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hedwig and the Angry Inch Boxcar

Playhouse, 505 Natoma, SF; www.boxcar-theatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

The Marvelous Wonderettes New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$27-46. Wed-Sat, 8pm; Sun, 2pm. Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu/3-Fri/4, 8pm; Sat/5, 5pm; starting Jan 12, runs Sat, 8pm; Sun, 3pm. Extended through Feb 17.

Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Big Bubbly Holiday Spectacle with Louis Pearl, the Amazing Bubble Man Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Sun/6, 11am. Through Jan 6. Holiday-themed, kid-friendly show with bubble whisperer Louis Pearl.

Woyzeck Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner.

PERFORMANCE/DANCE

"Comedy Bottle" Purple Onion at Kells, 530 Jackson, SF; comedybottle.bpt.me. Fri/4-Sat/5, 8:30pm. \$15. Stand-up with headliner Kevin Camia.

"San Francisco Magic Parlor" Chancellor Hotel Union Square, 433 Powell, SF; www.sfmagicparlor.com. Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony.

BAY AREA

"Risk for Deep Love" Temescal Art Center, 511 48th St, Oakl; www.eroplay.com. Sat/5, 8pm. Free. "Ritual audience participation experience experiment" with performance artist Frank Moore. **SFBG**

ON THE CHEAP

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HOW DOES BROOKLYN DO IT? FIND OUT AT HEATH CERAMICS, WHERE NYC-BORN CRAFTS LIKE THIS FORT STANDARD CAGE NECKLACE WILL BE ON DISPLAY. PHOTO VIA WWW.FORTSTANDARD.COM

On the Cheap listings by Caitlin Donohue. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 2

Westin St. Francis sugar castle Westin St. Francis, 335 Powell, SF. www.westinstfrancis.com. Through Thu/3. 24 hours/day, free. There's still time (until tomorrow, to be precise) to visit this sugar-spun site in the lobby of these venerable Union Square lodgings, a yearly tradition that for the first time this year features the movers and shakers of our times — Gavin Newsom and Lady Gaga are included, if not exactly within hand-shaking distance of each other.

Brooklyn Visits Heath Heath Ceramics, 2900 18th St., SF. www.heathceramics.com. Through Jan. 13. Today: 5-8pm, free. Brooklyn-based craftspeople have trundled their wares out to the West Coast for a six-week showing at Heath Ceramics' SF location. An excellent chance to check out East Coast design, and to visit the venerable Sausalito ceramics company's relatively new showroom in the Mission.

THURSDAY 3

Litquake's Epicenter Tosca Cafe, 242 Columbus, SF. www.litquake.org. 7-8:30pm, \$5-10 suggested donation. Looking for a cultured Thursday? This manifestation of the city's favorite year-round lit fest should do the trick. Author Stuart Neville will be on hand to discuss Ratlines, his rip-roaring whodunnit featuring JFK, Jr., the Irish government, and a handful of dead Nazis.

FRIDAY 4

"Speak Your Peace" SOMArts Cultural Center, 934 Brannan, SF. www.somarts.org. Through Jan. 24. 6-9pm, free. Nathera Mawla's take on sex and identity should not be missed at this group exhibition of Bay Area-based artists of all medias. The Iranian-born artist provides a much-needed perspective of a Persian women in an era when we hear more about Middle-Eastern femininity than from it.

SUNDAY 6

Free first Sunday at the Oakland Museum of California 1000 Oak, Oakl. www.museumca.org. Museum hours: 11am-5pm. The perfect day to enjoy art, natural science, and history under one soaring roof — today's free admission to OMCA will gain you entrance to the California studio glass exhibit, the "we/customize" open studio workshop from 1-4pm, and of course, time to sit and reflect on the many wonders in the lovely little Blue Oak Cafe.

MONDAY 7

The Imperfectionists book club Commonwealth Club office, 595 Market, Second floor, SF. www.commonwealthclub.org. 5:30pm, free to members, \$5 general public. The comic debut novel by Brit author Tom Rachman takes place in the offices an English language newspaper in Rome. Come prepared with discussion questions — the Commonwealth Club crowd at this book club meeting should be rife with the involved, informed sort of city-dweller.

TUESDAY 8

"Breaking News" SOMArts Cultural Center, 934 Brannan, SF. www.somarts.org. 7:30-9pm, \$5. Have you heard The News? Kolmel WithLove's year-old monthly exploration of queer artists is one of the most consistently unpredictable performance series in the city, which means that this extravaganza version curated by experimental performer Laura Arrington will be some kind of explosive. The list of artists reads as a who's-who of queer SF art today, and includes some of our faves: drag monster Vain Hain, "No Fags on the Moon" provocateur Philip Huang, and 2012 Goldies winner Mica Sigourney.

The Debt-Free Spending Plan: An Amazingly Simple Way to Take Control of Your Finances Once and For All The Booksmith, 1644 Haight, SF. www.booksmith.com. 7:30pm, free. We love you, author Joannagh Nagler. You have not only overcome the crushing ubiquity of debt in this American life, but written a to-the-point guide so that others can do the same. Today, you will share secrets in the charming back area of The Booksmith, and we can only hope you don't throw too much math at us. **SFBG**

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CATHERINE DENEUVE STARS IN LUIS BUÑUEL'S 1970 DRAMA *TRISTANA*, OPENING IN RESTORED FORM FRI/4. PHOTO COURTESY OF COHEN MEDIA

4

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. Due to the New Year holiday, theater information was incomplete at presstime. For complete listings, see www.sfbg.com.

OPENING

Texas Chainsaw Massacre 3D The *seventh* film in the series, bolstered (maybe) by cameos by Marilyn Burns (from the 1974 original) and Bill Mosely (from its immortal 1986 sequel). (1:32)

Tchopitoulas Three adolescent brothers enjoy a dusk-to-dawn night in the Big Easy — New Orleans, baby — in this impressionistic documentary that blurs the line between staged and sampled lyricism. Bill and Turner Ross' film sets the trio loose in the French Quarter and beyond, where they sample the company of various drunks, buskers, oyster shuckers, painted ladies, and so forth. No laws are conspicuously broken, though a few get bent — it's safe to say these kids probably won't be visiting several environs again until they're of legal drinking age. The long night is an inebriate dream of color and sound, strange but seldom menacing. Like the "city symphony" movies of the 1920s and 30s, this is less nonfiction cinema in a strict vérité vein than a poetically contrived ode to life — a life that's sturdier than it looks, since *Tchopitoulas* finds NO back to the business of partying like Katrina never happened. If you're looking for a harder-edged portrait of the burg's status quo, there are plenty of other documentaries to choose from; the Ross' provide a woozy mash note rather than a sober pulse-taking. You'll definitely want to go bar-hopping afterward. (1:20) (Harvey)

Tristana Luis Buñuel's 1970 drama starring Catherine Deneuve and Franco Nero (the original Django!) gets a restored re-release. (1:38)

Zero Dark Thirty See "Bigger Than Bigelow." (2:39)

ONGOING

Django Unchained Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befud-dingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious Basterds*, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course,

but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting," and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy (Don Johnson) argues with the posse he's rounded up over the proper construction of vigilante hoods. It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) (Eddy)

Jack Reacher See "No Headbutting?" (2:10)

Les Misérables There is a not-insignificant portion of the population who already knows all the words to all the songs of this musical-theater warhorse, around since the 1980s and honored here with a lavish production by Tom Hooper (2010's *The King's Speech*). As other reviews have pointed out, this version only tangentially concerns Victor Hugo's French Revolution tale; its true *raison d'être* is swooning over the sight of its big-name cast crooning those famous tunes. Vocals were recorded live on-set, with microphones digitally removed in post-production — but despite this technical achievement, there's a certain inorganic quality to the proceedings. Like *The King's Speech*, the whole affair feels spliced together in the Oscar-creation lab. The hardworking Hugh Jackman deserves the nomination he'll inevitably get; jury's still out on Anne Hathaway's blubbery, "I cut my hair for real, I am so *brave*!" performance. (2:37) (Eddy)

Not Fade Away How to explain why the Beatles have been tossed so many cinematic bon mots and not the Stones? The group's relatively short lifespan — and even the tragic, unexpectedly dramatic passing of John Lennon — seem to have all played into the band's nostalgia-marinated legend, while the Stones' profitable tour rotation and shocking physical resilience have lessened their romantic charge. So it reads as a counterintuitive, and a bit random, that *Sopranos* creator David Chase would open his first feature film with a black and white re-creation of the Mick Jagger and Keith Richards meet-up, before switching to the '60s coming-of-age of New Jersey teen geek Douglas (John Magaro), trapped in an oppressively whiny nuclear family headed up by his Pep Boy grouch of a dad (James Gandolfini) — at least until rock 'n' roll saves his soul and he starts beating the skins. Graduating to better-than-average singer after his band's frontman Eugene (*Boardwalk Empire*'s Jack Huston) inhales a joint, Douglas not only finds his voice, but also wins over dream girl Grace (Bella Heathcote). Sure, *Not Fade Away* is about sex, drugs, and rock 'n' roll — and much attention is dutifully squandered on basement shows, band practice, and politics, and posturing with wacky new haircuts and funny cigarettes, thanks to Chase's own background in garage bands and executive producer, music supervisor, and true believer Steve Van Zandt's considerable passion. Yet despite the amount screen time devoted to rock's rites, those familiar gestures never rise above the clichéd, and *Not Fade Away* only finds its authentic emotional footing when Gandolfini's imposing yet trapped patriarch and the rest of Douglas's beaten-down yet still kicking family

2

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347422-00. The following is doing business as Hotel Rex, 562 Sutter St. San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the

above-listed fictitious business name on Nov. 9, 2012. This statement was signed by Sean M. Mahoney, Director/Manager of DiamondRock SF Sutter Street Tenant, LLC Delaware. This statement was filed by Elsa Campos, Deputy County Clerk, on Nov. 28, 2012. L#2102; Publication Dates: Dec. 19, 26, 2012 & Jan. 2, 9, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as ultraWriting, 680 9th Ave., Apt. B San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/30/12. Signed by Matthew Thomas. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 7, 2012. L#2035, Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals,1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347752-00. The following person is doing business as New Idea, 707 Jackson St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Not Applicable. Signed by Lisa Hi. This statement was filed by Marielyne L. Argente, Deputy County Clerk, on Dec. 17, 2012. L#2104, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as Wine Kitchen, 507 Divisadero St. San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: "not applicable." Signed by Greg Faucette. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 3, 2012. L#2031, Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA 94107-1994. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. L#2101; Publication Date: Dec.19, 26 & Jan. 2, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris is Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2034, Publication Dates: Dec. 12, 19, 26, 2012 and Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: (1) One Touch Accounting, (2) Nonprofit FS, (3) Organic Accounting, 2714 Bryant St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 0315438-00 on: 11/4/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by Maribel Jaldon, Deputy County Clerk. L#2033; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Books On Bikes, 1025 Hampshire St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 298442-00 on: 11/15/06. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by Elsa Campos, Deputy County Clerk. L#2032; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

SUMMONS (FAMILY LAW) CASE NUMBER FDI-12-777990. NOTICE TO RESPONDENT: Ngoc Anh Thi Nguyen. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Yiming Lin. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Larry Lee at 5980 Newpark Mall Road, STE A Newark, CA 94560; 415-9714828. Endorsed FILED, San Francisco County Superior Court, on November 6, 2012. Notice To The Person Served: You are served as an individual. Publication dates: December 12, 19, 26, 2012 and January 2, 2013; L#2027.

The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2012.

SUMMONS: In the matters of KRISTAL DAPHNE DEVINA EASTERLING (CASE NO: 10-168J-04), TIMOTHY HUNTER EASTERLING (CASE NO: 10-169J-04), KADEN NATHANELL CROWDER (CASE NO: 10-170J-03). To: ASHLEY NOEL CROWDER. IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to terminate your parental rights to the above-named children for the purpose of placing the children for adoption. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Lane County Juvenile Court at 2727 Martin Luther King Jr. Blvd., Eugene, Oregon 97401, on the 7th day of February at 1:30 p.m. to admit or deny the allegations of the petition and to personally appear at any subsequent court-ordered hearing. YOU MUST APPEAR PERSONALLY IN THE COURTROOM ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS. This summons is published pursuant to the orders of the circuit court judge of the above-entitled court, dated December 12 & 13, 2012. The orders direct that this summons be published once each week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in San Francisco County. Date of first publication: (enter date of first publication). Date of Last publication: (enter date of last publication). NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without further notice and TERMINATE YOUR PARENTAL RIGHTS to the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1)YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT YOUR ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY and you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, IT IS YOUR RESPONSIBILITY TO MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED OF YOUR WHEREABOUTS. (2) If you contest the petition, the court will schedule a hearing on the allegations of the petition and order you to appear personally and may schedule other hearings related to the petition and order you to appear personally. IF YOU ARE ORDERED TO APPEAR, YOU MUST APPEAR PERSONALLY IN THE COURTROOM, UNLESS THE COURT HAS GRANTED YOU AN EXCEPTION IN ADVANCE UNDER ORS 419B.918 TO APPEAR BY OTHER MEANS INCLUDING, BUT NOT LIMITED TO, TELEPHONIC OR OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE HEARING(S) IN YOUR PLACE. PETITIONER'S ATTORNEY: Herbert L. Harry #852285, Senior Assistant Attorney General, Department of Justice, 975 Oak Street, Suite 200 Eugene, OR 97401. Phone: (541) 686-7973. ISSUED this 21st day of December, 2012. Issued by: Herbert L. Harry, #852285, Senior Assistant Attorney General. L# 2105; Publication dates: January 2, 9, 16, 23, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mataveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 20 – OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan.2, 9, 16, 2013.

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